

THE ETUDE

Music Magazine

September 1936

Price 25 Cents



*Whither
Youth*

For Your Convenience

when you want to discover a song
that truly appeals

In the Publications of THE JOHN CHURCH CO.
There Are Works of Unusual Interest to
PIANO TEACHERS

FINGER PLAYS

By JESSIE L. GAYNOR
A half dozen games, with interesting
and descriptive verses and charming
tunes, for use in teaching hand posi-
tion and finger movement. Numerous
illustrations accompany the descrip-
tions. Price, 60 cents

FIRST PEDAL STUDIES

By JESSIE L. GAYNOR
This educational work for young
piano pupils gives the fundamental
pedal technique. It prepares the
way for further pedal study later and
does so in a manner interesting to the
pupil. This book may be taken up in
the second grade. Price, 60 cents

A METHOD FOR THE PIANO FOR LITTLE CHILDREN

By JESSIE L. GAYNOR
Published late in Mrs. Gaynor's
career, this book really is a transcrip-
tion to the printed page of her suc-
cessful plan of teaching by which lit-
tle children quickly comprehend the
beginnings of piano playing. Includes
interesting pieces and teacher and
pupil tests. Price, \$1.00

MINIATURE MELODIES

For the Young Pianist
By JESSIE L. GAYNOR
VOLUME ONE
The very first supplementary material
for tiny tots studying the piano starts
Volume One. These pieces are of only
eight measures. These pieces are all
progressively arranged, and in Vol-
ume Two and Three of MINIATURE
MELODIES each will lead into the sec-
ond grade. Price, 75 cents

FINGERTEN IN WORK AND PLAY

Melodic Miniatures for the
Beginner at the Piano
By FRANCES TERRY

Twenty little numbers in which a
talented American composer leads
little pianists to a development of a
number of technical points which are
found in the foundational work of
piano study. Price, 60 cents

MELODY PICTURES

By JESSIE L. GAYNOR and
MARGARET R. MARTIN
VOLUME ONE
In this book of piano instruction on
handwriting principles youngsters get
to play at once and they are led
quickly to guiding their fingers in
comfortable action by which they
render pleasing melodies and gain a
sense of rhythm. This is a Volume
Two for the next steps. Price, 60 cents

GRIMM'S MELODIOUS STUDIES IN THE FIRST GRADE

By CARL W. GRIMM
VOLUME ONE
All teachers of piano beginners upon
studying these studies will recognize in-
stantly their unusual merits. They are
technical studies in melodic form and
a remarkable variety of helpful ma-
terial is presented in a practical man-
ner. There is a second volume to these
FIRST GRADE MELODIOUS STUDIES
and both volumes are useful in any
case, and particularly to form an
introduction to GRIMM'S POETICAL
STUDIES. Price, 60 cents

GRIMM'S POETICAL STUDIES

By CARL W. GRIMM
With such interesting and melodious
material as these twelve study pieces
with fanciful titles, the second grade
pupil may be given certain essential
finger training and an introduction
to the stimulation of the imagination
by means of music. Price, 60 cents



PUBLISHERS
OF OUTSTANDING
AMERICAN MUSIC

DAILY EXERCISES

For the Training of the
Five Fingers of Both Hands
By MENTOR CROSSE
VOLUME ONE
A commendable set of studies by a
master of piano teaching procedures
from the first beginnings to various
accomplishments. Volume One pro-
vides very desirable supplementary
piano studies to give the pupil for
use through grades one and two in
order to provide a perfect course of
developing the facility of the five
fingers of each hand. Volume Two
then may be taken up in grade three.
Altogether there are Four Volumes
which may be used for systematic
study. Price, 75 cents

THE BOY'S OPEN DOOR TO MUSIC

By BLANCHÉ DINGLEY-
MATHEWS
Boys are individualistic and in their
early learning react "babys" forms
of instruction. This first piano in-
structor has met with success because
it is filled with material and it follows
procedures such as appeal to the logic
and desires of a boy's mind when it
comes to learning to play the piano.
Price, \$1.00

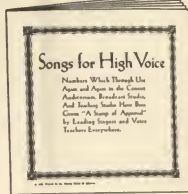
TECHNICAL OCTAVE STUDIES

By LEO PAALZ
An efficient course in octave play-
ing. It brings the matter of playing
octaves to controlled conditions with
grade and ease. Price, 75 cents

IF YOU
TEACH
PIANO
PLAYING
Send for
this pam-
phlet show-
ing por-
tions
of piano
pieces
Just ask for
the FREE
PIANO
PAMPHLET
TC-13A

Let us send you a FREE copy
of either one or both of
these booklets—

Contains liberal
music portions of ex-
cellent songs by such
composers as CHAS.
GILBERT SPROSS,
MANA-ZUCCA,
OLEY SPEAKS,
CHAS. B. HAW-
LEY, CATHERINE
MC FARLAND,
HARRIET WARE,
and SIDNEY HO-
MER. Portraits of
some of the com-
posers and some of
the text writers are
given, along with
interesting biograph-
ical notes.



ACTUAL SIZE 6 1/4 x 8 1/4

Contains a generous
excerpt of the music
and words of fifteen
superb songs. CHAS.
B. HAWLEY,
ETHELBERT NEV-
IN, MANA-ZUCCA,
CARL HAHN,
JOHN BARNES
WELLS, STANLEY
EFFINGER, HAR-
RIET WARE,
CHAS. WILLEY,
BERNARD HAM-
BLEN, A. WALTER
KRAMER, ALEX-
ANDER MACFAD-
YEN, IRVING A.
STEINEL, and WIL-
LIAM STICKLES
are the composers
represented. The por-
traits of most of these
composers are given.



ACTUAL SIZE 6 1/4 x 8 1/4

Write to-day for your copy or obtain it from your local dealer.
There is absolutely no charge for these helpful booklets.
Every teacher of singing should have both of these booklets

Two Recent Arrangements of Compositions by the
Great American Tone Poet—Ethelbert Nevin
VENETIAN LOVE SONG
By ETHELBERT NEVIN
Arranged for PIANO ACCORDION
Price, 50 cents R
A musically arranged of a beautiful
number.
GONDOLIERI
By ETHELBERT NEVIN
Arranged for PIANO ENSEMBLE
Price, 50 cents R
By Hugh Gordon. Price, Complete—\$1.50
Separate Parts, Each—75 cents R
Score—40 cents R

NEW DITSON PUBLICATIONS

PIANO METHODS AND STUDY BOOKS
FOR PRE-SCHOOL, PRIVATE OR CLASS INSTRUCTION

THE ROBYN HARMONY

BOOK ONE

BOOK TWO

by

LOUISE ROBYN and HOWARD HANKS

75 cents each

A Junior Course, for students of any age, in written harmony,
keyboard harmony, and ear-training, suitable for private or class
instruction, with a MASTER KEY for the teacher included in
both books. BOOK TWO continues the development of the
material contained in BOOK ONE.

The nature of the lessons is that of a chain of fundamental
harmonic facts, each necessary to complete the preparation for
the mature study of harmony.

These books are the outcome of Miss Robyn's years of peda-
gogic experience, and every item in them has been subjected
to repeated classroom tests. The fact that Miss Robyn and her
collaborator, Mr. Hanks, have prepared the work is ample
recommendation.

THE EIGHT CHORDAL ATTACKS

WITH ILLUSTRATIVE PIECES

by

BERNARD WAGNESS

Price, 75 cents

A fourth grade book covering the pianistic approach to all
chord-attacks: legato, marcato, staccato, accompaniment,
hammer, pizzicato, arpeggiated, and forzando chords. It pre-
sents the physical approach (arm, wrist, and fingers) with
explanation and ample photographs, a preliminary mechanical
exercise, and a musical, colorful illustrative etude for each
chordal attack. This book is unique. Many teachers know the
various attacks, and others are anxious to perform them and
perfect them, but there has been no book presenting proper
materials in pieces planned to illustrate each chordal attack.

The above listed WORKS may be had ON APPROVAL
FOR EXAMINATION from your dealer or the publisher.

NEWLY ISSUED

DESCRIPTIVE MANUALS and GRADED LISTS sent FREE on REQUEST

HOW TO TEACH
the
SEVEN TO ELEVEN
YEAR OLD

PIANO BEGINNER
TEACHERS MANUAL
for
FOLKSONGS

and
FAMOUS PICTURES
by
MARY BACON MASON

Compiled by
BERNARD WAGNESS

PRE-SCHOOL
PIANO TEACHING

PSYCHOLOGY

PEDAGOGY

PROCEDURE

by

BERNARD WAGNESS

A Graded List of
PIANO BOOKS
and
PIECES

For Pre-School, Private
or Class Instruction
With Their Specific
Use and Objective

Analyzed by

BERNARD WAGNESS

Check (✓) in square

- ☐ Pre-School
☐ How To Teach
☐ Graded Lists

Name.....
Street.....
City.....
State.....

tear off and send

OLIVER DITSON COMPANY, Inc., 359 Boylston Street, Boston, Mass.

Oliver Ditson Co., Inc.,
359 Boylston St., Boston, Mass.

THE ETUDE MUSIC MAGAZINE

Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

Entered as second-class matter January 16,
1884, at the P. O. at Phila., Pa., under
the Act of March 3, 1879. Copyright
1936, by Theodore Presser Co., for U. S. A. and Great
Britain.

Subscription Price

\$2.00 a year in U. S. A. and Possessions,
Argentina, Bolivia, Brazil, Colombia, Costa
Rica, Cuba, Dominican Republic, Ecuador,
El Salvador, Guatemala, Mexico, Nicaragua,
Panama, Paraguay, Republic of Haiti, Peru,
Uruguay, Canada, \$2.25 per year. All
other countries, \$3.00 per year.
Single copy, Price 25 cents.

Remittances
Remittances should be made by money
order, bank check, registered letter, or United
States postage stamps. Money sent in letters
is at risk the sender assumes.

Renewals
No receipt is sent for renewals since the
mailing wrapper shows the date to which
paid.

Manuscripts
Manuscripts should be addressed to THE
ETUDE, Write on one side of the sheet
only. Contributions solicited. Every con-
tributor is taken that the publishers are
not responsible for manuscripts or photo-
graphs either while in their possession or
in transit.

Advertisements
Advertisements must reach this office
not later than the 15th of the second
month preceding month desired. Rates on
application.

Advertising Representatives

New England
Mr. Roger Finck
L. J. McCune
200 N. 5th St., Chicago, Ill.

C. Eastern
Room 1212, 30 Rockefeller Plaza
New York City

Pacific Coast
Carl D. D. S. S. S.
Roosvelt Hotel, 7000 Hollywood Blvd.
Hollywood, Calif.

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

Old Viola for sale to close estate. Must
suit. Will send on approval to respon-
sible party. Write for particulars. Etude
Box #777.

ANNOUNCEMENTS

CORRESPONDENCE SINGING COURSE.
Small Monthly Payments.
Dr. Wooler, 1211 Boone Court,
Lakeland, Fla.

TUNE YOUR OWN PIANO. Simplified
course, \$4.00. Prof. Ross, Mansfield, Pa.

SONG WRITERS' EXPERT MUSIC
MANUSCRIPT SERVICES Reasonable.
Write LEM FLEMING, Wellsville, Penna.

VIOLINIST, gentleman with wide experi-
ence in solo, ensemble, symphony, private
and school pedagogy. Will accept position
with school in well-to-do intellectual
town or would consider partnership with
other musician. Address 1232 Sixth Ave.,
New York City.

VIOLINISTS, Violin Makers, read the
booklet "The Sizing Colors and Variabls of
the Cremonese," a new viewpoint of this
age old mystery, soon to be issued from
this press. It's free. Graf Clarke, R.I.R.I.,
Holland, Mich.

GOOD STRINGS for all string instru-
ments at wholesale prices. Write for free
information. Karl W. Stadel, 146 Valley St.,
Lewistown, Pa.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy

VOLUME LIV, No. 9

SEPTEMBER, 1936

EDITORIAL AND ADVISORY STAFF
Dr. James Francis Cooke, Editor,
Dr. Edward Elsworth Higdon, Associate Editor,
Robert Beane
Dr. Frances Elliott Clark
F. Sherman Cooke
Louis Wadsworth Curtis
Dr. Halla E. Darr
William Aron Fisher
Dr. Henry S. Pratt
Paul W. Gokhale
Elizabeth A. Gost
Nabiele Green
Violet J. Grubel
Rob Roy Peery, Music Critic
William M. Felton, Editor of Music Section of The Etude

CONTENTS

Etude Historical Musical Portrait Series. 324
World of Music. 326
Editorials. 327
Good Humor in Music. 328
Radio and Music. 329
Music at Harvard. 330
Memories of William Mason and His Friends. 331
What's Children's Appetite for Music? 332
—A—440 for National Broadcast. 333
The Gracie House's Name. 334
Making Tempo Rubato Understandable. 335
Fifty Years Ago This Month. 336
When Should Piano Study Begin? 337
Beethoven and Radio. 338
Piano Independence as Applied to Harmonies. 339
Hands and Orchestration. 340
Richard Wagner's "Lohengrin" Ring—Part I. 341
How They Gave Early Concerts. 342
School Bell Again. 343
Singer's Etude. 344
The Foundation of Vocal Rhetoric. 345
Organist's Etude. 346
Salient Points in Organ Study. 347
Why a Junior Chorus? 348
Better Chorus Chorus. 349
Rhythm and Articulation. 350
Organ and Choir. 351
Why Every Child Should Have a Musician. 352
Training. 353
Violinist's Etude. 354
Significance of the Violin in Technique. 355
Importance of Violin Strings. 356
The Parent and Teacher. 357
Violin Questions Answered. 358
Publisher and Composer. 359
Making Lessons Stimulating Practice. 360
Empty the Baguet. 361
Questions and Answers. 362
Junior Etude. 363
Letters From Readers. 364
Musical Books Reviewed. 365

Music

Fascinating Pieces for the Musical Home
Dance of the Lilies. 366
Autumn Reverie. 367
The Dainty Trio. 368
Murmur of the Waves. 369
Out of the Past. 370
Whispering Winds. 371
White Daffodils. 372
Country Lancers. 373
Whispering. 374
C. W. Lecomte 364

Master Works
The Stars. 375
Phryne in Honor. 376
The Poet. 377
Schumann 365
Outstanding Vocal and Instrumental Notetitles
The Lord Is My Salvation (Vocal). 378
The First Dancin' Lesson. 379
Sweetest Jasmine (Organ). 380
The Virgin (Violin & Piano). 381
Sweetest Jasmine (Four Hands). 382
The Virgin (Violin & Piano). 383
The Virgin (Violin & Piano). 384
The Virgin (Violin & Piano). 385
The Virgin (Violin & Piano). 386
The Virgin (Violin & Piano). 387
The Virgin (Violin & Piano). 388
The Virgin (Violin & Piano). 389
The Virgin (Violin & Piano). 390
The Virgin (Violin & Piano). 391
The Virgin (Violin & Piano). 392
The Virgin (Violin & Piano). 393
The Virgin (Violin & Piano). 394
The Virgin (Violin & Piano). 395
The Virgin (Violin & Piano). 396
The Virgin (Violin & Piano). 397
The Virgin (Violin & Piano). 398
The Virgin (Violin & Piano). 399
The Virgin (Violin & Piano). 400
The Virgin (Violin & Piano). 401
The Virgin (Violin & Piano). 402
The Virgin (Violin & Piano). 403
The Virgin (Violin & Piano). 404
The Virgin (Violin & Piano). 405
The Virgin (Violin & Piano). 406
The Virgin (Violin & Piano). 407
The Virgin (Violin & Piano). 408
The Virgin (Violin & Piano). 409
The Virgin (Violin & Piano). 410
The Virgin (Violin & Piano). 411
The Virgin (Violin & Piano). 412
The Virgin (Violin & Piano). 413
The Virgin (Violin & Piano). 414
The Virgin (Violin & Piano). 415
The Virgin (Violin & Piano). 416
The Virgin (Violin & Piano). 417
The Virgin (Violin & Piano). 418
The Virgin (Violin & Piano). 419
The Virgin (Violin & Piano). 420
The Virgin (Violin & Piano). 421
The Virgin (Violin & Piano). 422
The Virgin (Violin & Piano). 423
The Virgin (Violin & Piano). 424
The Virgin (Violin & Piano). 425
The Virgin (Violin & Piano). 426
The Virgin (Violin & Piano). 427
The Virgin (Violin & Piano). 428
The Virgin (Violin & Piano). 429
The Virgin (Violin & Piano). 430
The Virgin (Violin & Piano). 431
The Virgin (Violin & Piano). 432
The Virgin (Violin & Piano). 433
The Virgin (Violin & Piano). 434
The Virgin (Violin & Piano). 435
The Virgin (Violin & Piano). 436
The Virgin (Violin & Piano). 437
The Virgin (Violin & Piano). 438
The Virgin (Violin & Piano). 439
The Virgin (Violin & Piano). 440
The Virgin (Violin & Piano). 441
The Virgin (Violin & Piano). 442
The Virgin (Violin & Piano). 443
The Virgin (Violin & Piano). 444
The Virgin (Violin & Piano). 445
The Virgin (Violin & Piano). 446
The Virgin (Violin & Piano). 447
The Virgin (Violin & Piano). 448
The Virgin (Violin & Piano). 449
The Virgin (Violin & Piano). 450
The Virgin (Violin & Piano). 451
The Virgin (Violin & Piano). 452
The Virgin (Violin & Piano). 453
The Virgin (Violin & Piano). 454
The Virgin (Violin & Piano). 455
The Virgin (Violin & Piano). 456
The Virgin (Violin & Piano). 457
The Virgin (Violin & Piano). 458
The Virgin (Violin & Piano). 459
The Virgin (Violin & Piano). 460
The Virgin (Violin & Piano). 461
The Virgin (Violin & Piano). 462
The Virgin (Violin & Piano). 463
The Virgin (Violin & Piano). 464
The Virgin (Violin & Piano). 465
The Virgin (Violin & Piano). 466
The Virgin (Violin & Piano). 467
The Virgin (Violin & Piano). 468
The Virgin (Violin & Piano). 469
The Virgin (Violin & Piano). 470
The Virgin (Violin & Piano). 471
The Virgin (Violin & Piano). 472
The Virgin (Violin & Piano). 473
The Virgin (Violin & Piano). 474
The Virgin (Violin & Piano). 475
The Virgin (Violin & Piano). 476
The Virgin (Violin & Piano). 477
The Virgin (Violin & Piano). 478
The Virgin (Violin & Piano). 479
The Virgin (Violin & Piano). 480
The Virgin (Violin & Piano). 481
The Virgin (Violin & Piano). 482
The Virgin (Violin & Piano). 483
The Virgin (Violin & Piano). 484
The Virgin (Violin & Piano). 485
The Virgin (Violin & Piano). 486
The Virgin (Violin & Piano). 487
The Virgin (Violin & Piano). 488
The Virgin (Violin & Piano). 489
The Virgin (Violin & Piano). 490
The Virgin (Violin & Piano). 491
The Virgin (Violin & Piano). 492
The Virgin (Violin & Piano). 493
The Virgin (Violin & Piano). 494
The Virgin (Violin & Piano). 495
The Virgin (Violin & Piano). 496
The Virgin (Violin & Piano). 497
The Virgin (Violin & Piano). 498
The Virgin (Violin & Piano). 499
The Virgin (Violin & Piano). 500
The Virgin (Violin & Piano). 501
The Virgin (Violin & Piano). 502
The Virgin (Violin & Piano). 503
The Virgin (Violin & Piano). 504
The Virgin (Violin & Piano). 505
The Virgin (Violin & Piano). 506
The Virgin (Violin & Piano). 507
The Virgin (Violin & Piano). 508
The Virgin (Violin & Piano). 509
The Virgin (Violin & Piano). 510
The Virgin (Violin & Piano). 511
The Virgin (Violin & Piano). 512
The Virgin (Violin & Piano). 513
The Virgin (Violin & Piano). 514
The Virgin (Violin & Piano). 515
The Virgin (Violin & Piano). 516
The Virgin (Violin & Piano). 517
The Virgin (Violin & Piano). 518
The Virgin (Violin & Piano). 519
The Virgin (Violin & Piano). 520
The Virgin (Violin & Piano). 521
The Virgin (Violin & Piano). 522
The Virgin (Violin & Piano). 523
The Virgin (Violin & Piano). 524
The Virgin (Violin & Piano). 525
The Virgin (Violin & Piano). 526
The Virgin (Violin & Piano). 527
The Virgin (Violin & Piano). 528
The Virgin (Violin & Piano). 529
The Virgin (Violin & Piano). 530
The Virgin (Violin & Piano). 531
The Virgin (Violin & Piano). 532
The Virgin (Violin & Piano). 533
The Virgin (Violin & Piano). 534
The Virgin (Violin & Piano). 535
The Virgin (Violin & Piano). 536
The Virgin (Violin & Piano). 537
The Virgin (Violin & Piano). 538
The Virgin (Violin & Piano). 539
The Virgin (Violin & Piano). 540
The Virgin (Violin & Piano). 541
The Virgin (Violin & Piano). 542
The Virgin (Violin & Piano). 543
The Virgin (Violin & Piano). 544
The Virgin (Violin & Piano). 545
The Virgin (Violin & Piano). 546
The Virgin (Violin & Piano). 547
The Virgin (Violin & Piano). 548
The Virgin (Violin & Piano). 549
The Virgin (Violin & Piano). 550
The Virgin (Violin & Piano). 551
The Virgin (Violin & Piano). 552
The Virgin (Violin & Piano). 553
The Virgin (Violin & Piano). 554
The Virgin (Violin & Piano). 555
The Virgin (Violin & Piano). 556
The Virgin (Violin & Piano). 557
The Virgin (Violin & Piano). 558
The Virgin (Violin & Piano). 559
The Virgin (Violin & Piano). 560
The Virgin (Violin & Piano). 561
The Virgin (Violin & Piano). 562
The Virgin (Violin & Piano). 563
The Virgin (Violin & Piano). 564
The Virgin (Violin & Piano). 565
The Virgin (Violin & Piano). 566
The Virgin (Violin & Piano). 567
The Virgin (Violin & Piano). 568
The Virgin (Violin & Piano). 569
The Virgin (Violin & Piano). 570
The Virgin (Violin & Piano). 571
The Virgin (Violin & Piano). 572
The Virgin (Violin & Piano). 573
The Virgin (Violin & Piano). 574
The Virgin (Violin & Piano). 575
The Virgin (Violin & Piano). 576
The Virgin (Violin & Piano). 577
The Virgin (Violin & Piano). 578
The Virgin (Violin & Piano). 579
The Virgin (Violin & Piano). 580
The Virgin (Violin & Piano). 581
The Virgin (Violin & Piano). 582
The Virgin (Violin & Piano). 583
The Virgin (Violin & Piano). 584
The Virgin (Violin & Piano). 585
The Virgin (Violin & Piano). 586
The Virgin (Violin & Piano). 587
The Virgin (Violin & Piano). 588
The Virgin (Violin & Piano). 589
The Virgin (Violin & Piano). 590
The Virgin (Violin & Piano). 591
The Virgin (Violin & Piano). 592
The Virgin (Violin & Piano). 593
The Virgin (Violin & Piano). 594
The Virgin (Violin & Piano). 595
The Virgin (Violin & Piano). 596
The Virgin (Violin & Piano). 597
The Virgin (Violin & Piano). 598
The Virgin (Violin & Piano). 599
The Virgin (Violin & Piano). 600
The Virgin (Violin & Piano). 601
The Virgin (Violin & Piano). 602
The Virgin (Violin & Piano). 603
The Virgin (Violin & Piano). 604
The Virgin (Violin & Piano). 605
The Virgin (Violin & Piano). 606
The Virgin (Violin & Piano). 607
The Virgin (Violin & Piano). 608
The Virgin (Violin & Piano). 609
The Virgin (Violin & Piano). 610
The Virgin (Violin & Piano). 611
The Virgin (Violin & Piano). 612
The Virgin (Violin & Piano). 613
The Virgin (Violin & Piano). 614
The Virgin (Violin & Piano). 615
The Virgin (Violin & Piano). 616
The Virgin (Violin & Piano). 617
The Virgin (Violin & Piano). 618
The Virgin (Violin & Piano). 619
The Virgin (Violin & Piano). 620
The Virgin (Violin & Piano). 621
The Virgin (Violin & Piano). 622
The Virgin (Violin & Piano). 623
The Virgin (Violin & Piano). 624
The Virgin (Violin & Piano). 625
The Virgin (Violin & Piano). 626
The Virgin (Violin & Piano). 627
The Virgin (Violin & Piano). 628
The Virgin (Violin & Piano). 629
The Virgin (Violin & Piano). 630
The Virgin (Violin & Piano). 631
The Virgin (Violin & Piano). 632
The Virgin (Violin & Piano). 633
The Virgin (Violin & Piano). 634
The Virgin (Violin & Piano). 635
The Virgin (Violin & Piano). 636
The Virgin (Violin & Piano). 637
The Virgin (Violin & Piano). 638
The Virgin (Violin & Piano). 639
The Virgin (Violin & Piano). 640
The Virgin (Violin & Piano). 641
The Virgin (Violin & Piano). 642
The Virgin (Violin & Piano). 643
The Virgin (Violin & Piano). 644
The Virgin (Violin & Piano). 645
The Virgin (Violin & Piano). 646
The Virgin (Violin & Piano). 647
The Virgin (Violin & Piano). 648
The Virgin (Violin & Piano). 649
The Virgin (Violin & Piano). 650
The Virgin (Violin & Piano). 651
The Virgin (Violin & Piano). 652
The Virgin (Violin & Piano). 653
The Virgin (Violin & Piano). 654
The Virgin (Violin & Piano). 655
The Virgin (Violin & Piano). 656
The Virgin (Violin & Piano). 657
The Virgin (Violin & Piano). 658
The Virgin (Violin & Piano). 659
The Virgin (Violin & Piano). 660
The Virgin (Violin & Piano). 661
The Virgin (Violin & Piano). 662
The Virgin (Violin & Piano). 663
The Virgin (Violin & Piano). 664
The Virgin (Violin & Piano). 665
The Virgin (Violin & Piano). 666
The Virgin (Violin & Piano). 667
The Virgin (Violin & Piano). 668
The Virgin (Violin & Piano). 669
The Virgin (Violin & Piano). 670
The Virgin (Violin & Piano). 671
The Virgin (Violin & Piano). 672
The Virgin (Violin & Piano). 673
The Virgin (Violin & Piano). 674
The Virgin (Violin & Piano). 675
The Virgin (Violin & Piano). 676
The Virgin (Violin & Piano). 677
The Virgin (Violin & Piano). 678
The Virgin (Violin & Piano). 679
The Virgin (Violin & Piano). 680
The Virgin (Violin & Piano). 681
The Virgin (Violin & Piano). 682
The Virgin (Violin & Piano). 683
The Virgin (Violin & Piano). 684
The Virgin (Violin & Piano). 685
The Virgin (Violin & Piano). 686
The Virgin (Violin & Piano). 687
The Virgin (Violin & Piano). 688
The Virgin (Violin & Piano). 689
The Virgin (Violin & Piano). 690
The Virgin (Violin & Piano). 691
The Virgin (Violin & Piano). 692
The Virgin (Violin & Piano). 693
The Virgin (Violin & Piano). 694
The Virgin (Violin & Piano). 695
The Virgin (Violin & Piano). 696
The Virgin (Violin & Piano). 697
The Virgin (Violin & Piano). 698
The Virgin (Violin & Piano). 699
The Virgin (Violin & Piano). 700
The Virgin (Violin & Piano). 701
The Virgin (Violin & Piano). 702
The Virgin (Violin & Piano). 703
The Virgin (Violin & Piano). 704
The Virgin (Violin & Piano). 705
The Virgin (Violin & Piano). 706
The Virgin (Violin & Piano). 707
The Virgin (Violin & Piano). 708
The Virgin (Violin & Piano). 709
The Virgin (Violin & Piano). 710
The Virgin (Violin & Piano). 711
The Virgin (Violin & Piano). 712
The Virgin (Violin & Piano). 713
The Virgin (Violin & Piano). 714
The Virgin (Violin & Piano). 715
The Virgin (Violin & Piano). 716
The Virgin (Violin & Piano). 717
The Virgin (Violin & Piano). 718
The Virgin (Violin & Piano). 719
The Virgin (Violin & Piano). 720
The Virgin (Violin & Piano). 721
The Virgin (Violin & Piano). 722
The Virgin (Violin & Piano). 723
The Virgin (Violin & Piano). 724
The Virgin (Violin & Piano). 725
The Virgin (Violin & Piano). 726
The Virgin (Violin & Piano). 727
The Virgin (Violin & Piano). 728
The Virgin (Violin & Piano). 729
The Virgin (Violin & Piano). 730
The Virgin (Violin & Piano). 731
The Virgin (Violin & Piano). 732
The Virgin (Violin & Piano). 733
The Virgin (Violin & Piano). 734
The Virgin (Violin & Piano). 735
The Virgin (Violin & Piano). 736
The Virgin (Violin & Piano). 737
The Virgin (Violin & Piano). 738
The Virgin (Violin & Piano). 739
The Virgin (Violin & Piano). 740
The Virgin (Violin & Piano). 741
The Virgin (Violin & Piano). 742
The Virgin (Violin & Piano). 743
The Virgin (Violin & Piano). 744
The Virgin (Violin & Piano). 745
The Virgin (Violin & Piano). 746
The Virgin (Violin & Piano). 747
The Virgin (Violin & Piano). 748
The Virgin (Violin & Piano). 749
The Virgin (Violin & Piano). 750
The Virgin (Violin & Piano). 751
The Virgin (Violin & Piano). 752
The Virgin (Violin & Piano). 753
The Virgin (Violin & Piano). 754
The Virgin (Violin & Piano). 755
The Virgin (Violin & Piano). 756
The Virgin (Violin & Piano). 757
The Virgin (Violin & Piano). 758
The Virgin (Violin & Piano). 759
The Virgin (Violin & Piano). 760
The Virgin (Violin & Piano). 761
The Virgin (Violin & Piano). 762
The Virgin (Violin & Piano). 763
The Virgin (Violin & Piano). 764
The Virgin (Violin & Piano). 765
The Virgin (Violin & Piano). 766
The Virgin (Violin & Piano). 767
The Virgin (Violin & Piano). 768
The Virgin (Violin & Piano). 769
The Virgin (Violin & Piano). 770
The Virgin (Violin & Piano). 771
The Virgin (Violin & Piano). 772
The Virgin (Violin & Piano). 773
The Virgin (Violin & Piano). 774
The Virgin (Violin & Piano). 775
The Virgin (Violin & Piano). 776
The Virgin (Violin & Piano). 777
The Virgin (Violin & Piano). 778
The Virgin (Violin & Piano). 779
The Virgin (Violin & Piano). 780
The Virgin (Violin & Piano). 781
The Virgin (Violin & Piano). 782
The Virgin (Violin & Piano). 783
The Virgin (Violin & Piano). 784
The Virgin (Violin & Piano). 785
The Virgin (Violin & Piano). 786
The Virgin (Violin & Piano). 787
The Virgin (Violin & Piano). 788
The Virgin (Violin & Piano). 789
The Virgin (Violin & Piano). 790
The Virgin (Violin & Piano). 791
The Virgin (Violin & Piano). 792
The Virgin (Violin & Piano). 793
The Virgin (Violin & Piano). 794
The Virgin (Violin & Piano). 795
The Virgin (Violin & Piano). 796
The Virgin (Violin & Piano). 797
The Virgin (Violin & Piano). 798
The Virgin (Violin & Piano). 799
The Virgin (Violin & Piano). 800
The Virgin (Violin & Piano). 801
The Virgin (Violin & Piano). 802
The Virgin (Violin & Piano). 803
The Virgin (Violin & Piano). 804
The Virgin (Violin & Piano). 805
The Virgin (Violin & Piano). 806
The Virgin (Violin & Piano). 807
The Virgin (Violin & Piano). 808
The Virgin (Violin & Piano). 809
The Virgin (Violin & Piano). 810
The Virgin (Violin & Piano). 811
The Virgin (Violin & Piano). 812
The Virgin (Violin & Piano). 813
The Virgin (Violin & Piano). 814
The Virgin (Violin & Piano). 815
The Virgin (Violin & Piano). 816
The Virgin (Violin & Piano). 817
The Virgin (Violin & Piano). 818
The Virgin (Violin & Piano). 819
The Virgin (Violin & Piano). 820
The Virgin (Violin & Piano). 821
The Virgin (Violin & Piano). 822
The Virgin (Violin & Piano). 823
The Virgin (Violin & Piano). 824
The Virgin (Violin & Piano). 825
The Virgin (Violin & Piano). 826
The Virgin (Violin & Piano). 827
The Virgin (Violin & Piano). 828
The Virgin (Violin & Piano). 829
The Virgin (Violin & Piano). 830
The Virgin (Violin & Piano). 831
The Virgin (Violin & Piano). 832
The Virgin (Violin & Piano). 833
The Virgin (Violin & Piano). 834
The Virgin (Violin & Piano). 835
The Virgin (Violin & Piano). 836
The Virgin (Violin & Piano). 837
The Virgin (Violin & Piano). 838
The Virgin (Violin & Piano). 839
The Virgin (Violin & Piano). 840
The Virgin (Violin & Piano). 841
The Virgin (Violin & Piano). 842
The Virgin (Violin & Piano). 843
The Virgin (Violin & Piano). 844
The Virgin (Violin & Piano). 845
The Virgin (Violin & Piano). 846
The Virgin (Violin & Piano). 847
The Virgin (Violin & Piano). 848
The Virgin (Violin & Piano). 849
The Virgin (Violin & Piano). 850
The Virgin (Violin & Piano). 851
The Virgin (Violin & Piano). 852
The Virgin (Violin & Piano). 853
The Virgin (Violin & Piano). 854
The Virgin (Violin & Piano). 855
The Virgin (Violin & Piano). 856
The Virgin (Violin & Piano). 857
The Virgin (Violin & Piano). 858
The Virgin (Violin & Piano). 859
The Virgin (Violin & Piano). 860
The Virgin (Violin & Piano). 861
The Virgin (Violin & Piano). 862
The Virgin (Violin & Piano). 863
The Virgin (Violin & Piano). 864
The Virgin (Violin & Piano). 865
The Virgin (Violin & Piano). 866
The Virgin (Violin & Piano). 867
The Virgin (Violin & Piano). 868
The Virgin (Violin & Piano). 869
The Virgin (Violin & Piano). 870
The Virgin (Violin & Piano). 871
The Virgin (Violin & Piano). 872
The Virgin (Violin & Piano). 873
The Virgin (Violin & Piano). 874
The Virgin (Violin & Piano). 875
The Virgin (Violin & Piano). 876
The Virgin (Violin & Piano). 877
The Virgin (Violin & Piano). 878
The Virgin (Violin & Piano). 879
The Virgin (Violin & Piano). 880
The Virgin (Violin & Piano). 881
The Virgin (Violin & Piano). 882
The Virgin (Violin & Piano). 883
The Virgin (Violin & Piano). 884
The Virgin (Violin & Piano). 885
The Virgin (Violin & Piano). 886
The Virgin (Violin & Piano). 887
The Virgin (Violin & Piano). 888
The Virgin (Violin & Piano). 889
The Virgin (Violin & Piano). 890
The Virgin (Violin & Piano). 891
The Virgin (Violin & Piano). 892
The Virgin (Violin & Piano). 893
The Virgin (Violin & Piano). 894
The Virgin (Violin & Piano). 895
The Virgin (Violin & Piano). 896
The Virgin (Violin & Piano). 897
The Virgin (Violin & Piano). 898
The Virgin (Violin & Piano). 899
The Virgin (Violin & Piano). 900
The Virgin (Violin & Piano). 901
The Virgin (Violin & Piano). 902
The Virgin (Violin & Piano). 903
The Virgin (Violin & Piano). 904
The Virgin (Violin & Piano). 905
The Virgin (Violin & Piano). 906
The Virgin (Violin & Piano). 907
The Virgin (Violin & Piano). 908
The Virgin (Violin & Piano). 909
The Virgin (Violin & Piano). 910
The Virgin (Violin & Piano). 911
The Virgin (Violin & Piano). 912
The Virgin (Violin & Piano). 913
The Virgin (Violin & Piano). 914
The Virgin (Violin & Piano). 915
The Virgin (Violin & Piano). 916
The Virgin (Violin & Piano). 917
The Virgin (Violin & Piano). 918
The Virgin (Violin & Piano). 919
The Virgin (Violin & Piano). 920
The Virgin (Violin & Piano). 921
The Virgin (Violin & Piano). 922
The Virgin (Violin & Piano). 923
The Virgin (Violin & Piano). 924
The Virgin (Violin & Piano). 925
The Virgin (Violin & Piano). 926
The Virgin (Violin & Piano). 927
The Virgin (Violin & Piano). 928
The Virgin (Violin & Piano). 929
The Virgin (Violin & Piano). 930
The Virgin (Violin & Piano). 931
The Virgin (Violin & Piano). 932
The Virgin (Violin & Piano). 933
The Virgin (Violin & Piano). 934
The Virgin (Violin & Piano). 935
The Virgin (Violin & Piano). 936
The Virgin (Violin & Piano). 937
The Virgin (Violin & Piano). 938
The Virgin (Violin & Piano). 939
The Virgin (Violin & Piano). 940
The Virgin (Violin & Piano). 941
The Virgin (Violin & Piano). 942
The Virgin (Violin & Piano). 943
The Virgin (Violin & Piano). 944
The Virgin (Violin & Piano). 945
The Virgin (Violin & Piano). 946
The Virgin (Violin & Piano). 947
The Virgin (Violin & Piano). 948
The Virgin (Violin & Piano). 949
The Virgin (Violin & Piano). 950
The Virgin (Violin & Piano). 951
The Virgin (Violin & Piano). 952
The Virgin (Violin & Piano). 953
The Virgin (Violin & Piano). 954
The Virgin (Violin & Piano). 955
The Virgin (Violin & Piano). 956
The Virgin (Violin & Piano). 957
The Virgin (Violin & Piano). 958
The Virgin (Violin & Piano). 959
The Virgin (Violin & Piano). 960
The Virgin (Violin & Piano). 961
The Virgin (Violin & Piano). 962
The Virgin

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of The World's Best Known Musicians

This series which began in February, 1932, has included to date a total of 244 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever before been issued. Start making a collection now. Nothing like this has ever before been issued. Start making a collection now. Nothing like this has ever before been issued.



Elmer Reuss—B. Whitney Point, N. Y. Concert pianist, pupil of Liszt, and later with the Boston Symphony. He has been in Europe and America. Born, Whitney Pt., N. Y.



Roy E. Nott—B. Louisville, Ky. 1860. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Paul Nord—Young composer during "Impressionist" period. His music has been given the world premiere at the Metropolitan Opera. He has written for the Metropolitan Opera, and has been directed by Eugene O'Neill.



Richard D'Adda—B. Chicago, Ill. 1872. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Heinrich Gottlieb Nissen—B. Hamburg, Germany. 1812. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Erik Norberg—B. Oslo, Norway. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Helen Norberg—B. Kalamazoo, Mich. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Albert Link—B. Berlin, Germany. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Emma Albert—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Josef Borissoff—B. Vienna, Austria. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Charles Dalmores—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Abby de Avirett—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Andres de Seguro—B. Madrid, Spain. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Lillian Flickinger—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Leon Ardin—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Robert Hurd—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Harold Hurlbut—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Joseph J. Klein—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Dr. George Liebling—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Margaret Ellen Macconachie—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Lillian Flickinger—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Leon Ardin—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Robert Hurd—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Harold Hurlbut—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Joseph J. Klein—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Dr. George Liebling—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Margaret Ellen Macconachie—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Lillian Flickinger—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Leon Ardin—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Robert Hurd—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Harold Hurlbut—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Joseph J. Klein—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Dr. George Liebling—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Margaret Ellen Macconachie—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Lillian Flickinger—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Leon Ardin—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Robert Hurd—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Harold Hurlbut—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Joseph J. Klein—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Dr. George Liebling—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Margaret Ellen Macconachie—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Lillian Flickinger—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Leon Ardin—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Robert Hurd—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Harold Hurlbut—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Joseph J. Klein—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Dr. George Liebling—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Margaret Ellen Macconachie—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Lillian Flickinger—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Leon Ardin—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Robert Hurd—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Harold Hurlbut—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Joseph J. Klein—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Dr. George Liebling—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Margaret Ellen Macconachie—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.



Lillian Flickinger—B. New York, N. Y. 1862. Comp. and taught in harmony and composition. Author, "The Piano Book," Boston, Mass. Co. has written cantata, songs, etc. per. songs.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS
(Western)

ARCH BAILEY
Distinguished Baritone and Teacher of Singers.
Pupils Prepared for Radio, Oratorio, Concert and Movie Engagements.
1501 Westwood Blvd., Los Angeles, Calif.
Phone West L. A. 3154

VERA BARSTOW
Concert Violoncello—Chamber Music
1931 N. Beverly Glen Blvd., Los Angeles, Calif.
Phone West Los Angeles—323-37

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cologni, Rome, teacher of Bartolotti.
872 S. Lafayette Park Place
Los Angeles, Calif.

JOSEF BORISSOFF
(Piano)
Violist
Teacher, Composer, Radio, Radio Concerts
4111 Maplewood Ave., Hollywood, Calif.
Phone HE 2018

CHARLES DALMORES
12 Years Principal Tenor with Manhattan, Metropolitan and Chicago Operas
Teaching Opera, Concerts, Radio, Movies
Repertoire in French, Italian, German
587 Franklin Ave., Hollywood, Calif.
Phone HENRY 9949

Mr. and Mrs. ABBY DE AVIRETT
TEACHERS OF PIANO
Normal Classes, Repertoire Classes
Beginners accepted. Special treatment courses.
408 So. Van Ness Ave., Los Angeles, Cal.
108 South Larchmont

ANDRES DE SEGUROLA
12 years with Metropolitan Opera, New York, in the Bolshoi Opera of Moscow, Caracas, Pinar, etc.
TEACHERS OF VOICE
Beginners or Professionals
COACHING—BEL CANTO—INTERPRETATION
Chairman Opera Committee, Hollywood Bowl
Chairman Opera Committee, Festival of Allied Arts
1912 N. Highland Ave., Hollywood, California
Phone—Gladstone 9988

LILLIAN FLICKINGER
Science of Singing
German Lieder, Oratorio,
Movie Pictures, Radio
194 El Camino Rd.
Beverly Hills, Calif.
Phone ORford 3735

HOLLYWOOD OPERA COMPANY
LEON ARDIN, Mut. Director—Teacher of Celebrities
Ardin coached Emmy Datta, Los Angeles Times
194 El Camino Rd., Beverly Hills, Calif.
Phone ORford 3735

SINGERS
prepared for stage and screen productions. Phone: FItzroy 761
35 S. Oxford, Los Angeles, Calif.

ROBERT HURD
Vocal Teacher and Coach
Radio-Record, Opera, Moving Pictures and Popular Repertoire
672 S. Lafayette Park Pl., Los Angeles, Calif.
Phone: Federal 7793

HAROLD HURLBUT
Voice Teacher, de Ruzic Exponent
Falls—Nice
Teaching stars of screen, stage, radio, concert, opera
2150 Beachwood Drive
Hollywood, Calif.

JOSEPH J. KLEIN
Vocal Technique
Latest recorded equipment in studio. All voices recorded every day. Teacher's program.
800 N. BRAND BLVD.
Phena Douglas 858
(Suburb of Los Angeles)

DR. GEORGE LIEBLING
Master Classes—June, July, August 1936
Teaching Methods, Materials and Interpretation of Vocal Repertoire
553 Hollywood Blvd., Hollywood, Calif.

MARGARET ELLEN MACCONACHIE
STUDIO
Teacher of Voice
Brownsville, Texas

ALFRED MIROVITCH
Concert Pianist and Teacher
10th Summer Session—Los Angeles
July and August—1936
2223 S. Cochran Ave., Los Angeles, Calif.
Phone—Oregon 4905

HOMER MOORE
Voice and Diction
Specialist in new production
Radiodisc Studio
740 North Doheny Drive West Hollywood, Calif.
GL 7523

JOHN A. PATTON
Teacher of Famous Artists
Radio, Popular, Concert, Motion Picture and Operatic Repertoire
4655 De Longpre Ave., Hollywood, Calif.
GL 7523

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
227 So. Harvard Blvd., Los Angeles, Calif.
FE 2597

EDOARDO SACERDOTE
Noted vocal authority and coach of famous singers
Conductor of Chicago Opera & European Companies
13 years director of vocal and opera departments
Pupils now appearing in films, radio, opera, concert
Now located at 4654 Yucca Hollywood, Calif.

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special treatment courses.
408 So. Van Ness Ave., Los Angeles, Cal.

HELEN A. TRIPLETT
Voice Teacher
Opera, Radio, Concert, Bel Canto
494 East California St.
Pasadena, Calif.

BERTHA VAUGHN
Voice Teacher of Many Young Artists
New before the Public
Folder on Request
702 S. Crenshaw Blvd., Los Angeles, Calif.

PRIVATE TEACHERS
(Eastern)

KATE S. CHITTENDEN
Pianoforte—Repertory—Appreciation
THE WILSON TRUST BLDG., NEW YORK

ALBERTO JONAS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pupils
19 WEST 8TH STREET, NEW YORK CITY
Tel. Eastford 2-2094, On Tuesday and Wednesday in Philadelphia, at Director of Piano Department in the College of Music, 1331 S. Broad St.
Satisfied Course Zero to Superb

LAFORE-BERUMEN STUDIOS
(Franklin)
Voice—Piano
Frank Lafore teacher of Lawrence Tibbett since 1902
14 WEST 8TH STREET, NEW YORK
Tel. TRefler 7-8973

RICHARD MCCLANAHAN
Representative TOBIAS MATHAY
Private lessons, class-lessons in Fundamentals
Available as Lecturer-Bachiller
804 STEINWAY BLDG., NEW YORK CITY

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., New York
Tel. COlumbus 5-2136

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by
Emil von Sauer and Josef Hofmann
Studio, Carnegie Hall, Suite 827, 57th St., at 7th Ave.
Tel. COlumbus 5-2136
Former From June 1st to Sept. 15th

Earn A Teacher's Diploma or A Bachelor's Degree

In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered. They think they are too busy to study instead of utilizing the precious minutes each day which now go to waste. The most successful musician is always busy. The demands upon his time are never ceasing—yet he always finds time for something worth while. It is to such a one, chiefly, that Extension Courses offer the greatest benefit. Because it is hard for him to give up his interesting class or position and go away for instruction. But extension work is equally advantageous to the beginner or the amateur. The work can be done at home in spare time with no interference with one's regular work.

The Increased Demands for DEGREES have Resulted in Larger Classes for the ADVANCED COURSES offered by the UNIVERSITY EXTENSION CONSERVATORY.

Look back over the last year. What progress have you made? Perhaps you've wanted to send for our catalog and sample lessons before—just to examine them. That is your privilege. We offer them without obligation to you. Ours is one of the leading musical institutions offering the finest musical instruction that can be obtained anywhere in return for the spare moments you are sure to find. But you must not rely upon your good intentions. As you have in the past, or you will miss this opportunity.

There is a greater demand all the time for the courses we offer because they fit teachers for better positions. The service offered to teachers in our classes continues long after the diploma or degree is awarded. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them. A Diploma is the key to the best teaching positions. Do you hold one?

Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it! You can easily and quickly fit yourself right at home through Extension Courses.

This great musical organization, now in its 33rd year, has developed and trained more accomplished musicians and more successful teachers than any other musical school in existence. And we offer you the same advantages they received.

Their vast experience and knowledge in the music field are growing very rapidly. There are big paying positions for those who are ready for them. A Diploma is the key to the best teaching positions. Do you hold one?

information about our lessons which will be of untold value. So don't waste another minute. Take advantage of Your Opportunity.

Mail the Coupon TODAY!

University Extension Conservatory

DEPT. A-60, CHICAGO, ILLINOIS

NAME _____

STREET NO. _____

CITY _____ STATE _____

How long have you taught Piano? _____ How many pupils have you now? _____ Do you hold a Teacher's Certificate? _____ Have you studied Harmony? _____ Would you like to earn the Degree of Bachelor of Music? _____

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-60
1525 E. Fifty-Third Street, Chicago, Illinois.

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

<input type="checkbox"/> Piano, Normal Course	<input type="checkbox"/> Trumpet	<input type="checkbox"/> Guitar
<input type="checkbox"/> Piano, Course for Teachers	<input type="checkbox"/> Voice	<input type="checkbox"/> Sax Training and
<input type="checkbox"/> Piano, Course for Students	<input type="checkbox"/> Piano	<input type="checkbox"/> Sight Singing
<input type="checkbox"/> Public School Music	<input type="checkbox"/> History of Music	<input type="checkbox"/> Mandolin
<input type="checkbox"/> Harmony	<input type="checkbox"/> Choral Conducting	<input type="checkbox"/> Saxophone
<input type="checkbox"/> Adv. Composition	<input type="checkbox"/> Clarinet	<input type="checkbox"/> Piano Accordion
	<input type="checkbox"/> Violin	

Copyright, 1936, by
Theodore Presser Co.,
For U. S. A. and Great
Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVII, No. 9 • SEPTEMBER, 1936

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH
HIPSHER

Printed in the
United States of America

KATE S. CHITTENDEN, pianist and teacher, professor emerita of Vassar College and Honorary Director of the Hartley House Music School of New York, was tendered a testimonial dinner at the Town Hall Club, on April 17th, by the Alumni Association of the American Institute of Applied Music, and the Metropolitan College of Music, in celebration of her eightieth birthday and the sixty-second anniversary of her beginning as an active teacher.

MANUEL QUIROGA, the distinguished Spanish violinist, is announced for a series of concerts in the United States, beginning early in 1937 and continuing for but six weeks.

CINCINNATI SUMMER OPERA at the famous Zoological Gardens opened on the evening of June 14th, with a performance of Meyerbeer's "L'Africain." The season has been entirely of standard works, with two American operas, "The King's Henchman" and "Peter Ibbetson" by Deems Taylor, included. The roster of well known artists was under the direction of Fausto Clewa, with Wilfred Pelletier and Giuseppe Bamberasch as guest conductors.

THE AMERICAN GUILD OF ORGANISTS met in convention for the week beginning June 22nd, at Pittsburgh. Recitals on the magnificent organs in Carnegie Music Hall and the East Liberty Presbyterian Church, discussions of timely problems by eminent speakers, and choral programs by outstanding choirs, all filled the days with both pleasure and inspiration.

THE "ORPHEUS" of Monteverde, with the beautiful new stage adaptation of Claudio Guastalla and the revised instrumentation of the late Ottorino Respighi, has had its Budapest premiere, under the direction of Gustave Olsch.

THE SOCIETY OF MOZARTIAN STUDIES in Paris recently gave a most interesting concert in the Royal Chapel of the Chateau de Versailles, when the beautiful "Miss brevia in C major," written at Salzburg, in 1776, when the composer was but twenty, was the chief item. Romantic associations were recalled in the eight-year-old Mozart having attended Mass in this very Chapel, and also that here he once played the organ for Louis XV.

THE ORPHEUS CHOIR of Cleveland, Ohio, with Charles D. Daves as director, is announced to make in 1937 a tour of the English speaking countries, including Australia and India, and most of the European countries. On its last visit to England it was invited by the Soviet Government to give twelve concerts in Moscow and Leningrad.

THE MOZARTFEST of Salzburg, Austria, opened, on July 2nd, its courses in General Music, Conducting, Old Keyboard Music, the Theater, and the Dance. A heavy registration of American students is reported.

THE "BIANCA" of Henry Hadley, which in 1917 won the Hinshaw Prize of one thousand dollars for a one-act opera by an American composer, and which had its world premiere on October 15, 1918, by the Society of American Artists, at the Park Theater, New York City, was presented on May 25th, at the Eastman Theater, Rochester, New York, by the Eastman School of Music, with complete orchestra and stage settings.

THE "GERMAN REQUIEM" of Brahms had an inspiring interpretation when given on May 28th, at Orchestra Hall, Chicago, by the Chicago Symphony with Walter H. Stenied conducting, along with Anna Krengel, contralto, and Reinhold Schmidt, baritone, as soloists.

RICHAUD STRAUSS is reported to be at work upon a composition inspired by contemplation of the monument commemorating the Battle of Tannenberg and of the mausoleum of Marshal von Hindenburg.

"CARMEN" is said to be under suspicion in certain German opera houses, because of the Jewish origin of the collaborators on the libretto; and report comes also that political extremists of Munich have wished to exclude Mozart's "Le Nozze di Figaro," "Don Giovanni" and "Così fan tutti" for the same reason, Lorenzo da Ponte, the librettist, having been born a Venetian Jew who later embraced Christianity.

SIR HAMILTON HARTY led, on July 4th, a concert of the far-famed Concertgebouw Orchestra of Amsterdam, Holland, when the program was given to works of British origin.

THE CHICAGO CITY OPERA COMPANY announces that it will present two American works—the "Judas" and the "Beatnik" of Louis Gruenberg, and "Caposnatch" by Richard Haseman—during its coming season. These, with "The Bartender" by Smetana and "Gianni Schicchi" by Puccini, will be sung in English; other works from the standard repertoire will be done in French, German and Italian.

WILLY FERRERO, Italian conductor, has led a cycle of six concerts at Odessa, including twenty-two works of Italian composers, and at Moscow he conducted a program devoted to ancient and modern Italian compositions.

A MIDSUMMER NIGHT'S DREAM has been lately performed under the auspices of the Wagner Society of Amsterdam, Holland, and the play has been performed by the Amsterdamse Tooneelvereniging (Amsterdam Music Society), with the incidental music of Mendelssohn played by the Concertgebouw Orchestra under the direction of Willem Mengelberg.

WILHELM FURTWÄNGLER having asked to be released from his contract with the New York Philharmonic-Symphony Orchestra, the management announces as conductors of this organization for the coming season: John Barbirolli, young English conductor, thirty-six years old and born in London of an Italian father and a French mother, for the first ten weeks, beginning November 5th; Igor Stravinsky, Russian, for the next two weeks; Georges Ramanin, two weeks; Carlos Chavez, Mexican, two weeks; and Artur Rodzinski, Polish, conductor of the Cleveland Symphony Orchestra, for the concluding eight weeks.

THE "HAWAIIA" of Samuel Coleridge-Taylor had, in the second week of June, its annual spectacular performance by the Royal Choral Society, at Albert Hall of London. There were one thousand participants, with Sir Malcolm Sargent directing.

THE VALE GLEE CLUB, with Marshall Bartholomew conducting, opened on June 25th its European tour, by a concert in the famous Salle Pleyel of Paris. It has sung also in Copenhagen, Malmö, Stockholm, Oslo (two concerts), Dramen and Göteborg.

THE OPERA GUILD OF TORONTO, with seventy singers and thirty-six instrumentalists, recently presented "Cavallera Rusticana" and "I Pagliacci" at the Royal Alexandra Theater.

EDWARD MACDOWELL's memory was honored on May 24th, when the Boston "Pops" Orchestra, with Arthur Fiedler conducting, devoted a large part of its program to the works of our greatest American composer. Jesus Maria Sanroma, Porto Rican pianist, was the soloist in the two seldom heard "Concerto in D minor, for Piano and Orchestra"; and three movements from the "Indian Suite" furnished another interesting item.

THE ATLANTIC CITY PRIZE of one thousand dollars for a song portraying the spirit and attractions of that famous resort, has been awarded to "Sunshine" for its "Sittin' in the Sand-a-Sunin'." Mr. Lermer Smetana and "Gianni Schicchi" by Puccini, will be sung in English; other works from the standard repertoire will be done in French, German and Italian.

THE INTERNATIONAL EXCHANGE OF CONCERTS is an enterprise of a permanent character, which is being carried out by the Society of Contemporary Music of Holland, the first efforts to be at Vienna, Budapest, Madrid, Prague, Warsaw, Moscow, New Amsterdam, Brussels, and Paris. With the cooperation of The Trilone and the Schola Cantorum of Paris, a program of French music already has been given in Amsterdam, and a program of music by Dutch composers has been given in Paris.

GIANNI ARANGI LOMBARDI, noted Italian lyric artist, has been appointed the chair of singing in the Royal Conservatory of Milan, which was left vacant by the death of Maestro Bartoli.

THE THREE VALLEYS FESTIVAL (Wales) was held this year (its sixth) on May 14th, 15th and 16th, at Mountain Ash, with Sir Walford Davies as Director and Dr. Malcolm Sargent as chief conductor. Groups of choirs, mostly from the mining towns of the Aberystwyth, Merthyr, and Rhondda valleys, formed the choruses, and the South Wales section of the Welsh Symphony Orchestra gave instrumental support. The program of the first evening was given in miscellaneous instrumental and vocal compositions; for the second evening the principal item was the "Mannion Requiem" of Verdi; and the third evening was given to a performance of Mendelssohn's "Elijah."

EIDE NORENA, coloratura and lyric soprano of the Metropolitan Opera Company, with an ovation with a demand for encores, when she recently appeared as soloist with the Paderborn Orchestra of Paris.

THE THIRD BERKS COUNTY FESTIVAL was held on June 1st and 2nd, at the Albright College, at Reading, Pennsylvania, with a chorus of one thousand singers and an orchestra of one hundred musicians. Ralph Fisher Smith led the chorus; Fred Cardin conducted the orchestra in its special numbers; Paul Althouse was soloist. A chorus of three hundred high school singers, led by Kathryn Hasler, won especial praise.

"CYRANO DI BERGERAC," the new opera by Franco Alfano, has had such an enthusiastic reception at Rome that it is to be produced at the Opera Comique of Paris, under the baton of Albert Walil.

THE NEGRO CHORAL UNION of Westchester County, New York, with Alton Berleigh as conductor, gave on June 4th its annual gala concert. A chorus of three hundred voices sang the "Hawatha" of Coleridge-Taylor and groups of spirituals.

ALBERT AUSTIN HARDING received on June 1st the honorary degree of Doctor of Music, from Davidson College, in recognition of his outstanding work in advancing the progress of bands and orchestras in America.

BENNO MOISEWITSCH has lately given three recitals in the Town Hall of Cape Town, South Africa, with the vast auditorium packed to the doors by enthusiasts. For one program he had the assistance of the Municipal Orchestra, with which he interpreted the "Concerto in B-flat minor" of Liszt.

ANDREAS RACHMANINOFF, who gave the first South African performance of Rachmaninoff's new Rhapsody on a Theme of Paganini, for piano and orchestra.

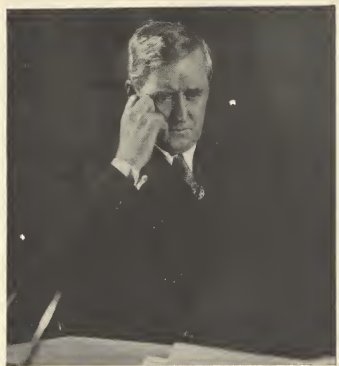
NO wonder father's face is wrinkled.
No wonder his brow is knotted.

NO wonder he spends sleepless nights.

He is only one of the thousands of fathers who are looking the greatest problem of the day square in the eyes and trying to "figure out" the solution. It is the problem of "whither youth?" He knows that the to-morrow of the land we love depends more upon what our youth is doing to-day than upon any other one thing. He knows that despite the fact that we have millions of the finest young people in the world, we also have some very black marks on our record—black marks due to our neglect of youth—our failure to present to them those wholesome ideals of American manhood and womanhood. It is upon the strength and character, the happiness and prosperity of our country were founded.

We are gloriously optimistic about the fine qualities inherent in our American youth, but these qualities must be safeguarded. When youth runs amuck, it becomes the victim of all kinds of "isms" promoted by demagogues exploiting half-baked sociological, political, sex and aesthetic theories, wholly unsuited to our American civil development. Lacking a wholesome outlet for its energy, youth may also rush to excesses that lead to vice and crime of the worst kind. That is the picture which everyone sees daily in the newspapers of the land. You know it; we know it; everybody knows it. Again, all this must not be blamed upon youth, but much of it upon those who have neglected to give a thought to youth and upon those whose bad examples and faulty living have made a disastrous impression upon the young men and the young women of America. Our great concern, as a musical educational journal, is how music can help. For two decades we have been striving to point out a remedy in which we believe music has an important part. Many have acclaimed this remedy, to which we will refer later, as one of the solutions to our gravest problems. In this remedy music is an important part.

Anyone, who has seen the practical results that come from a fine band and a fine orchestra in a school or a high school, knows that there are few other things that have such a splendid effect in developing the pride, stimulating the spirit or exalting the ideals of the entire student body. Those who have watched a body of students join in singing fine music would no more think of depriving them of this great inspiration than of taking away their food. The time is here when boys and girls are finding as much thrill in the competitive triumphs of their musical organizations as they are in those of their athletic groups. If you doubt this, you have never witnessed the excitement that accompanies these contests in our western cities. In some cities, when the school band has won a state or a national contest, the town takes on the explosive festivity of an Armistice Day. Here at last we have discovered the long-lost secret of discipline without repression. Without self-discipline we must depend upon discipline from without, which usually takes the form of very



FACING OUR GREATEST PROBLEM

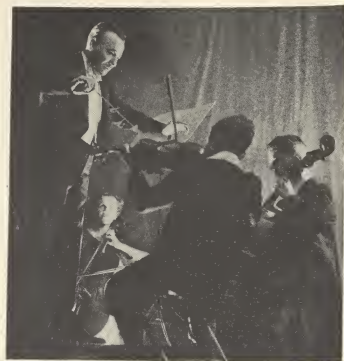
Whither Youth?

officers in all parts of the country. But, Lord bless us, these brave men, who have in many instances sacrificed their lives in the cause of justice, are merely swatting flies! The gravity of this situation is shown by the fact that the entire armed forces of the United States (Army, Navy and Marines) number 250,000, while the legion of armed criminals is estimated at 500,000. As soon as we get rid of one set of criminals, another crops up, and so it will go on and on, demanding more and more "G Men" and bigger and better prisons, *ad infinitum*, unless a remedy is provided. On the other hand, the dungheils that breed these poison flies still exist. Let the same magnificent energy, discipline, judgment and conscience, shown by Mr. Hoover's small and valiant army, be directed toward cleaning up the rotten conditions which are creating these flies, and the country will save billions of dollars in probable future losses and safeguard thousands of valuable young lives, through cutting down the crime population.

In these days of sanitation, the experienced engineer first seeks the source of the pest and cleans that out. Let us get rid of the American dungheils first. These dungheils are those conditions which oppose the employment of time, money and materials in our schools, to develop good character in our children. Without a well disciplined moral sense, the coming citizen must run the risk of having himself disciplined by the State. The most valuable policeman is the conscientiousness of the individual citizen that he carries with him, which prevents him from doing anything that, in a broad way, is unjust to his fellow man or to the State. The "alumni" of our jails, prisons and penitentiaries are reported to exceed five million. The average year in and year out population of these houses of disgrace is said to be one million. Six million human evidences of the failure of our present system! Attempted control of crime taxes every American citizen from one hundred and twenty to two hundred dollars a year. The rational way to reduce this tragic number and drain is to stop the supply of fresh sacrifices coming from our

disagreeable punishment. It is trite to talk about the decadence of discipline and the moral collapse in our country, which have filled our prisons. We need only to look at the average age of the prisoners (nineteen years) and the "born in U. S. A." majority of criminals, to realize what we have permitted to grow and to exist. When they riddled John Dillinger with bullets in Chicago and put holes through "Prettyboy" Floyd in Kansas City, remember that neither of these men was the product of European slums, but of what we call our American civilization. There is no use in trying to blame such disasters upon "foreigners from Eastern Europe," or upon other foreign born Americans, or those of the "first generation" immigrants. They were Americans, brought up in American schools. The fault is ours, and we must assume the responsibility.

J. Edgar Hoover and his splendid enemies of crime merit all the praise we can give them for their war upon public enemies, as do the honest and capable police officers in all parts of the country. But, Lord bless us, these brave men, who have in many instances sacrificed their lives in the cause of justice, are merely swatting flies! The gravity of this situation is shown by the fact that the entire armed forces of the United States (Army, Navy and Marines) number 250,000, while the legion of armed criminals is estimated at 500,000. As soon as we get rid of one set of criminals, another crops up, and so it will go on and on, demanding more and more "G Men" and bigger and better prisons, *ad infinitum*, unless a remedy is provided. On the other hand, the dungheils that breed these poison flies still exist. Let the same magnificent energy, discipline, judgment and conscience, shown by Mr. Hoover's small and valiant army, be directed toward cleaning up the rotten conditions which are creating these flies, and the country will save billions of dollars in probable future losses and safeguard thousands of valuable young lives, through cutting down the crime population.



MUSIC AND THE ARTS, THE SOUL OF EDUCATION
Jacques Gershkovich, conductor of the Portland Junior Symphony Orchestra, training a group of youths

neglected youth. How is this to be most effectively done? Twenty percent of the jail recruits of our country are youths. That is, one prisoner in five takes is little more than a boy or a girl. No wonder the nation is alarmed about this cataclysm of young people rushing headlong to their doom! The Boy Scouts, the Girl Scouts, the Y. M. C. A., and Y. W. C. A., the Knights of Columbus, the Y. M. H. A., and other agencies are combining to fight this peril. It must be apparent to all, however, that the only nationwide institutions that deal with all the boys and girls regularly are the schools of the land; and they are faced with a great responsibility, as well as an opportunity. How this opportunity is met depends largely upon how enthusiastically the people of the country, including you, friend reader, support the schools in promoting some such plan as that mentioned later in this editorial, an ideal that, fifteen years ago, THE ETUDE saw was an inevitable need.

A crimeless Utopia is unthinkable. We can only work toward the goal of maintaining the highest possible level of character, self-control, love of country and fellow man, and all that goes to make what we want to think is the finest type of American manhood and womanhood. Please do not imagine for a moment that we of THE ETUDE have any fatuous theory that, by waving some educational or ethical wand, this may be accomplished in a few months or a few years. It will be a long, hard fight; but we must carry on this battle with all possible intensity, or our American civilization will be lost. We are familiar with the biological problems which make some individuals "unrecoverable." For protection against these abnormal minds there must always be police and prisons. For the safety of the State, some never should be released. We know of the human and economic pressure which produces festering slums and fully realize the part that these conditions play in manufacturing racketeers, swindlers and criminals. They must be legislated out of existence. But, apart from all this is the great body of American youth, which is the finest human material in the world, and which must be helped in every possible way, so that it may be fortified against the contagion of crime.

There is a tendency to let youth fend for itself—to let it make its own laws and determine its own future. This is a magnificent plan, with the right sort of young people. Imbued with high ideals, they will not abuse this liberty. But in thousands of cases, inspiration and guidance are

necessary. Many a sapling, started in the wrong direction, might, with a little help, be trained to grow into a magnificent tree. How to do this, without the repression which used to drive English lads to sea or American boys to the circus or trampdom, is the foremost problem of the home. But in countless instances the old standards of the home have been undermined by the restless pursuit for ephemeral amusement which has served to bring about a colossal lapse of the old ideals. That tightly knit center of common interest and affection, of mutual spiritual and domestic development, that love for father and mother, that pride of family progress—where are they? Card parties, golf, dancing, the movies and the automobile—all of them pleasurable to thousands and under proper and moderate conditions, a harmless part of our modern civilization—have, by their abuse, overwhelmed home interests and drawn millions away from the fireside and the church. And youth—forgotten youth—is being made to pay the bill.

The time will come when the heads of the home will again realize their responsibilities. The churches, or rather, the people in those churches that have neglected their obligations, must again be inspired to exert a proper formative influence upon the character of the young. At present these great forces upon which America has depended in the past have, in many districts, succumbed to the conditions of the times. America, without character, could no longer be America.

The schools of the land and the magnificent army of educators are our only present hope. They must supply what many homes and many churches are apparently incapable of doing. The churches have the organizations; the fault is not with the churches, but with the homes that fail to support them. Here and there all over the country more and more attention is being paid in schools to character building, with the emotionalizing background of music. There is something quite magical about music in its influence upon a group of young people. Try to teach them ethics directly and they will look upon it as being "preachy." On the other hand, give them instances of the nobility and practicability of a fine character, as a part of a well planned musical program, and lead them to see that its influences upon youth are often enormous. Music seems to have an effect upon the mind and nervous system which makes the boy and the girl far more receptive to idealistic principles. This is particularly the case with those who take a practical part in the music, either through singing or playing. Schools from coast to coast fairly shout their endorsement of this truth.

The cover of THE ETUDE this month and the illustrations in this editorial came from a remarkable booklet put out by the Portland Junior Symphony Orchestra, composed largely of boys and girls from the schools of Portland, Oregon. The orchestra has been a huge success in helping to direct the youth movement of the western city along practical and idealistic lines. The orchestra has broadcast five different programs over national and international

(Continued on Page 584)



THE MARCH TO HIGHER IDEALS



HAYDN LEADING A GRAND CONCERT AT THE PALACE OF PRINCE ESTERHAZY
From a painting by Julius Schmidt

Good Humor in Music

Do Composers Tend Toward the Sombre Colors, or Do They Incline Toward the Gay?

By Nicholas Douty

SO MUCH of the humor that one hears over the air, or in the theater, and that one reads in the popular novels, is not good humor at all, but thinly veiled bad humor. The "wise cracking" comedian carefully hunts for the vulnerable spots in the armor of our self-respect and, like the demons in the medieval paintings, wounds us with his barbed and pointed tongue. We laugh uproariously, with somewhat twisted lips, for we cannot tell if our turn will come next. Nevertheless we turn him on again the next day, for the French philosopher understood human nature well when he wrote, "In the pains of our friends, there is something which does not altogether displease us."

Music seldom attempts to portray this species of humor, because composers have so generally recognized that words can and do express it more directly and more accurately. But that kind of good humor that makes us forget our troubles for a minute or an hour; that completely absorbs us so that we are oblivious of increased taxes and decreased revenue; that helps us to perform a difficult task; in a word, that makes the world a better place to live and work in; this always has been the fountain head from which good music flows. From the beginning of history this has been so. The Roman legions accompanied their long and arduous marches of twenty miles a day, with rhythmic songs telling of *The Girl They Left Behind Them*, in Rome or Neapolis, or of the blue-eyed maid they were to meet among the Gauls or the Teutons. Troubadours, Trouvères, Minnesingers, Meistersingers, all fashioned cheerful verses in praise of love and wine as well as war; and their poetry is still here to prove it, even though their music is lost in the mists of time. Always and every-

where military leaders have used thrilling and patriotic march music (*The Marseillaise*, the *Willebrorder March*, or the marches of the late John Philip Sousa) to "buck up" the spirits of the soldiers and to take away their fear of battle and sudden death.

So Called Classical Composers

IT SEEMS to be the accepted opinion that the greatest composers never wrote good humored, cheerful tunes; that they were always serious, scholarly and philosophic; that they wrote for the intelligentsia, never for the common people. Nothing could be further from the truth. Take, for example, Johann Sebastian Bach, the greatest contrapuntist, perhaps even the greatest composer that ever lived. It is quite true that the more we study the music of Bach the more perfect we discover it to be. It is like those Dutch pictures painted with the utmost care and fidelity, so that every detail is true to life in itself, without sacrificing its relation to the painting as a whole. Or it might be compared to one of those superb examples of the art of the medalist, fashioned under the microscope, and which can be truly appreciated only by examination through the microscope. Bach's music may be looked at from any angle, by the person well enough equipped to read the somewhat complicated scores that cheap editions have made easily available to all. Its technical perfection and the grandeur of its architecture amaze the mind, while its harmonic and melodic beauties delight the soul.

The "Move" of Music

TOO OFTEN it is said and believed that we are all too busy nowadays to find time for the serious study of compli-

cated music like that of Bach. Our business men are tired after their days of work and worry, and our women are worn out by dancing, bridge and cocktail parties. They must satisfy themselves with music that puts little strain upon the attention, that is more melodious, rhythmically simple, harmonically clearer, and easier to comprehend. Take any man or woman from anywhere—a cowboy from the West, who never has heard anything better than *The Last Round Up*; a girl from a Harlem night club; a "Georgia Cracker"; a Movie Star from Hollywood; and a miner from the Klondike—and let them hear a first class performance of the magnificent "Mass in B minor." Some of it will bewilder them; most of it they will not understand; but part of it will move them as music has never done before. Let them hear over the air the great *Prelude and Fugue in G minor*, as played by Stokowski, Stock or Toscanini, and they will have lived through an unforgettable experience. Bach was full of the joy of life. Like Martin Luther he loved "Wein, Weib und Gesang." He found his greatest happiness not alone in his music but also in his home, his wife, his children, his pipe, a well cooked meal, and a good glass or two of beer. He loved good jokes, and his music is full of them.

The suites and the concertos have many quick and graceful movements—gigues and dances of every sort—that bring a smile to the lips and a merry twinkle to the eyes. It is just as hard to make one's feet behave when listening to these bright pieces as it is when the latest slow waltz or jazz is played by the most famous dance orchestra.

The "Peasant Cantata" is very merry, and so is "Phobus and Pan." Merriest of all is the "Coffee Cantata." A middle aged widower is trying to bring up, as best he

can, a pretty, wayward daughter. Like many of the rest of us, he finds it a difficult job. She is pleasant enough, and she has a fascinating smile; but she is fond of having her own way. Worst of all she will drink too much of the newly discovered beverage, coffee. Her father "grumbles like a bear," but pretty, spoiled daughters never were known to listen. Threats will not move her nor kindnesses cajole her. In despair he tells her that unless she gives up coffee she may "never have a husband." At last her heart is moved. She bids coffee a tearful farewell, while her father rushes off to find an eligible party. Then follows the gayest little trio ever penned. It seems scarcely possible that strict part writing could be so light and carefree, and the work ends in a glass of laughter.

Haydn was of peasant stock; and it is curious how often country folk are happy while city dwellers are sombre and depressed. His clear, pellucid music trickles on as a cool, bubbling brook wanders through a verdant meadow. Perhaps it is not so very deep, yet it is always pleasant and comfortable without a trace of sadness. This is all the more remarkable since a nagging wife made his home life very unhappy. His only remedy was to run away. The "Surprise Symphony" is a joke from beginning to end; and the *For Hunt* in "The Seasons" is the liveliest of open air tunes. I have often heard an audience break into laughter when the bass voice describes how God "created the worm," in his greatest oratorio, "The Creation," which Richard Wagner loved to create.

Mozart and Rossini

MOZART'S OPERAS, written for the brilliant, pleasure loving court in Vienna, of necessity had to be light and

delicate, and, on the surface at least, never too serious. Musically they are marvels of melody, counterpoint and orchestration. Did ever man before or since conceive such a number of magnificent tunes? Sometimes their humor is sly, as witness the *Heavenly Keeper's* lulling song "Die Entführung"; sometimes slightly sarcastic, as, for example *Nin and Anand* with its caricature of a military march played solely on trumpets, horns and wood winds, in "The Marriage of Figaro"; but never are they acrid or ill tempered. *Leporello*, the friend and valet of *Don Giovanni*, deserves, in every indication of enjoyment, his handsome master's conquests in many lands ("Ma in Espana due mille e tre—but in Spain two or three thousand"). Even as an enterprising modern advertising manager might recount with glee the arduous adventures of a reigning movie star. It paid to advertise then just as it does now. Only Mozart and Rossini succeeded in capturing the contagious laughter of *Figaro*; but where Rossini caught this mood once or twice, Mozart ensured it many, many times.

Beethoven
DID BEETHOVEN, the man of the sad and serious countenance and the life of the somber struggle, ever unbridled and actually smile? The little song that he wrote for Maelzel, the inventor of the metronome, proves that he did. Its recurring "Tick, Tick, Tick, Tick" is good humored and amusing. Beethoven liked it so well that he used it again in the slow movement of the "Eighth Symphony." There are several of his comic songs, and in which the evident intention is to provide a laugh, for neither the verse nor the music is of a high order of merit.

Many writers have pointed out Beethoven's "Olympian humor," and have instanced the *Scherzo* of the "Pastoral Symphony" as an example. Surely the subject in the woodwind and horns, with the comical phrase in the bassoon as counterpoint, is deliciously happy. It does not force one to think into loud, raucous laughter; but it indicates that intellectual amusement that lasts long and that can be enjoyed over and over in retrospect.

Beethoven reserves his light Olympian good humor for the last movement of the greatest of all symphonies, his "Immortal Fifth." Beautiful as are the first three movements, they are all intensely serious, even the *Scherzo* being in the minor mode. As the third and last movements are designed to be played without pause, there is a modulatory passage linking them together. All too often a passage of this character is both mechanical and uninteresting; but this one contains one of the most original and startling effects in all music. Fragments of the first tune of the *Scherzo* are tossed about from one set of instruments to another, while the drums and timpani, rhythmically strike the keynote of the symphony. C. Into what key is it leading, A-flat, E-flat, C minor again? The last few measures answer the riddle, carrying us into C major, if you please, and the full orchestra peals out the most good humored, happiest, most soul stirring of tunes, as if Beethoven wished to say:

"God's in His Heaven,
All's right with the world!"

Brahms
BRAHMS FOLLOWED so closely in Beethoven's footsteps, that Schumann rechristened his "First Symphony" and named it Beethoven's "Tenth." He said he, "a genius." Again the climax of all is reserved for the last movement, as the symphonic form demands. Both the magnificent dialogue between horn and flute, in the introduction to this movement, and the superb first subject, as simple and as strong as a German folk song, to which it is akin, breathe out the same joyous enjoyment of "Life without a care." No Russian pessimism here, no French senti-

mentality, but the same high mood that inspires Beethoven when he wrote immortal music to Schiller's ever-living words, "Freude, schöne Götterfunken, Tochter aus Elysium."

Wagner's "Meistersinger" and Modern Operas

MANY MODERN operatic composers, influenced by that school called *verismo*, whose highest examples are Mascagni's "Cavalleria Rusticana," Leon-

poser of today expresses his individual, personal reaction to the world as he finds it, just as did the composer of 1700 or 1800. All life has changed; and he must change with it, or he will be insincere. Surely the materials that he uses are the same old sounds and words, voice and the same old as the human race itself. He, too, is judged by the same old standards. Has he succeeded in finding something interesting, individual, entertaining, characteristic and expressive; or does he just write black notes upon white paper? In a word, has he anything to say?

Has the contemporary composer discovered nothing new? Many new orchestral devices, certainly, and also some interesting and original methods of vocal leading. For the sake of convenience, his discoveries may be classed under three headings—the Hexatonic Scale, Atonality and Polytonality.

The Hexatonic Scale

THE WHOLE TONE SCALE comes from the Orient, where it has been used for centuries. Somewhere between 1800 and 1870 Richard Wagner and Charles Gounod made it slightly familiar to Western music lovers; though Mozart had already used it in one of his quartets. As the fifth is always augmented in this idiom, there never can be a consonance, and therefore it would be difficult to conceive of a long piece, a symphony or a concerto, written entirely in the whole tone idiom. These endless dissonances would become first monotonous and finally unpleasant and mechanical. The wise and talented composer uses it as a piquant flavoring, and the clever French and Italian chefs insert garlic and onions in the preparation of their daily food, with very delectable

BACH CONDUCTING THE "OFFER CANTATA"

cavallotti "Il Paggiacchi" and Puccini's "La Tosca," have chosen lurid libretti, reeking with tragedy, crime, sexuality and insanity. Wagner's "Die Meistersinger" is the exception. There is neither murder nor adultery in it; nor is there a love scene that would be played behind a concealing curtain. One does not need to blush at hearing words sung that are fit only for a barroom, nor to hang one's head as a situation is unfolded that in real life, would be carefully avoided. It is the simple, direct, naïve and poetic story of the love of two perfectly normal, healthy, sane young people; and at the end they "Marry and live happily ever after," as both old and new fashioned young people should do.

Wagner's *Prize Song* remains the most perfect expression of strength and faithful love between the sexes yet conceived. The *Meistersinger* Bach makes good humored fun of the successful business man of the year 1800. Pompous and conceited, it sounds (is not the rich business man of 1930 both pompous and conceited?), but it recognizes his great ability and his value to the community. *Prize Song* is a superb portrait of a man of middle age. Ripped by years and experience, he takes greatest pleasure, not in the gratification of his own desires, but in the happiness of others. People who love their passions raw as they exist upon the screen; who are not satisfied unless their nerves are shaken by the fear of death or the horrors of abnormality; they will get little pleasure from "Die Meistersinger." It is the clearest of operatic stories wedded to the greatest of operatic music; at the end it leaves the opera house with a feeling of refreshment that lasts for days.

Contemporary Music

THERE IS A WIDESPREAD feeling that the music of the moment is made up entirely of dissonance without regard for melodic design or harmonic construction. Perhaps this little quatrain best expresses the popular view:

"Hush little discord,
Don't you be too loud,
You'll be modern music—
By and by."

Of course this cannot be true. The com-

positions, too intellectual, lacking in humanity. Bela Bartok's *Beatrice*, grotesque and graceless, ugly as the movements of a dancing bear himself, has a sort of wit and cynicism, humor which attracts even the repels. Many modern pieces for piano by the younger, ultra-modern composers, strange and exaggerated as they may appear at first hearing, full of emotional combinations, made by striking the keys not with the fingers, but with the tire forearms, cause laughter, which may or may not have been the effect the composer intended. There are also some very interesting part songs. Because of new voice leading, they are difficult to sing and require a great deal of careful rehearsal. Nevertheless they are humorous, poignant, and they are very much to be recommended. For the sake of convenience, his discoveries may be classed under three headings—the Hexatonic Scale, Atonality and Polytonality.

Polytonality

THE POLYTONE COMPOSER asks several pertinent questions of the world. Why must chords be built up of thirds? Why may they not be constructed of fourths, fifths or any other interval, and must music remain within the limited boundaries of a single tonality? Schoenberg, Toch, Stravinsky, Hindemith, Respighi and others, answer these questions practically, and their works are really dramatic, and that there is no excuse for the amateur student remaining in ignorance of the most interesting developments in contemporary music. They retain the old forms and form. They write in counterpoint, the music resulting from the strict logic of the voices may be in two, three or four tonalities, at once. If any such combinations are encountered, they are entirely fortuitous, the result of odd rather than of warm melody. Hindemith answers: "The *new music* is a new example of this method of writing. Some clever critic said, 'It looks like Bach, but it sounds like the Devil.' Yet this is not at all—just as an operator, as he had hoped, but as office boy, at five and a half dollars a week. He took it, with a determination to work up to bigger things than running errands. In less than a year, Sarnoff had become a full-fledged Marconi operator. A few years later he won the admiring attention of the entire world, not by 'business success' but through his inherent qualities of humanity and courage. For seventy-two hours he sat unrelieved at his post in the Wanamaker radio station in New York, training every nerve to catch the least signal which might bring news of the survivors of the ill-starred *Titanic*. The President of the United States ordered all other stations closed to prevent interference with Sarnoff's work. Young David Sarnoff was promoted to the position of Assistant Traffic Manager of the American Marconi Company. He dreamed of going on to still higher things. He was active in organizing the NBC, the first independent network broadcasting. He assisted in the negotiations which resulted in combining radio and phonograph machines; and he took an important part in giving voice to the silent pictures. Besides his scientific gifts, he has proven himself a remarkable executive and a keen business man. He exercises general supervision over the RCA's radio laboratories, and over their financial and policy matters affecting all the RCA services.

The polytonal composer cannot be too sure that a single note is the only one that can be lifted out of an eye. They are usually trained musicians who write polytonally by choice, because they believe that the only method by which new music or original can be produced without their logical, dissonant music, experimentally, theoretically, unattractive at first hearing, is intellectually inescapable, could be produced without any other the hard and trying through which the whole world is passing. Perhaps with lies the secret of all music of the future.

Atonality
AS POSSIBLE, all conventional key relationships. If two or three chords follow each other in the same key, the piece is a mechanical process, the piece of the mechanized life by which all of us are surrounded; and therefore atonal music is usually too

The American Composer
CONTRARY TO THE USUAL opinion, most American composers are not too serious. When one of them is the other on France, occasionally on Germany, both of them for a place at opera in

(Continued on Page 82)

Radio and Music

By David Sarnoff

PRESIDENT OF THE RADIO CORPORATION OF AMERICA

A Conference Secured Expressly for THE ETUDE Music Magazine

By R. H. WOLLSTEIN

EVEN TO THE CASUAL observer, Mr. David Sarnoff seems singularly apt, and they are suited to his life's work of wireless electricity. In his person and in his speech there are the strength, the dynamic energy, and the sharp cutting clarity which suggest a crackling of sparks and a blinding of light. As president of the RCA, Mr. Sarnoff bears living testimony to the fact that opportunities still exist, for those who have the ability to lift themselves by the bootstraps. Considering the magnitude of his position and the fact that nothing but his own powers put him into it, he is still a very young man.

As a boy, Mr. Sarnoff was obliged to help sell the family income. He had dreams of becoming a newspaper man, but had no time to prepare himself for that work. Young David was still in his early teens when his father died, and he found himself the man of the family. His first full time job was that of a telephone messenger boy. Fascinated by the clicking of the keys, he busied himself, between delivery trips, studying what lay back of those sharp staccato sounds. He taught himself telegraphy and became expert in the Morse code in less than six months. Wireless telegraphy seemed the coming field of communication, and young Sarnoff applied for a position with the Marconi Wireless Company. A post was open for an operator, as he had hoped, but as office boy, at five and a half dollars a week. He took it, with a determination to work up to bigger things than running errands. In less than a year, Sarnoff had become a full-fledged Marconi operator. A few years later he won the admiring attention of the entire world, not by "business success" but through his inherent qualities of humanity and courage. For seventy-two hours he sat unrelieved at his post in the Wanamaker radio station in New York, training every nerve to catch the least signal which might bring news of the survivors of the ill-starred *Titanic*. The President of the United States ordered all other stations closed to prevent interference with Sarnoff's work. Young David Sarnoff was promoted to the position of Assistant Traffic Manager of the American Marconi Company. He dreamed of going on to still higher things. He was active in organizing the NBC, the first independent network broadcasting. He assisted in the negotiations which resulted in combining radio and phonograph machines; and he took an important part in giving voice to the silent pictures. Besides his scientific gifts, he has proven himself a remarkable executive and a keen business man. He exercises general supervision over the RCA's radio laboratories, and over their financial and policy matters affecting all the RCA services.

DAVID SARNOFF

the Council of New York University, St. Lawrence University, Marietta College, and Norwich University have given him honorary degrees for his services to Science, Literature and Education; and the Governments of France, Poland and Luxembourg have decorated him.

A Radio Music Box

UNIQUE INTEREST attaches to Mr. Sarnoff's opinions on the possibilities of radio broadcasting, since he was the first, perhaps, to prophesy its birth and development. As far back as 1915, while he was Assistant Traffic Manager of the American Marconi Company, he made a certain recommendation to the Company's General Manager. He urged that the already proven facilities of a wireless communication be carried further than the business of mere message sending, through the development of a device to be used in the home for the reception of music. Broadcasting did not exist in those days; the whole idea seemed like a fantastic dream; one was not at all sure of the sort of entertainment which might be made available through such a device. Yet David Sarnoff thought of it in terms of a "Radio Music Box."

Nothing was more with the idea at that time. Some years later, then, when the RCA was organized, Mr. Sarnoff received that former recommendation in a report to the Chairman of the Board. Reading

QUITE APART from the manifold aspects of radio communication, it gives me a definite sense of pleasure to think that radio, as we generally use the word, should have originated with a radio boy. Music, I think, will always be the favorite child of radio. Certainly, it is a favorite child of mine. Music to me, is far more than a short cut into culture. It is a necessary part of complete living. From the cradle to the grave, music is an intimate part of our lives. Mothers' lullabies surround our infants; the circus bands with their childhood, operas and symphonies enrich our maturity, sweet refrains refresh our memories in old age, and solemn songs accompany us to our final resting place. Thus, whatever else radio has done, I like to think that its chief accomplishment has been a definite sense of music.

There is today scarcely a need to point out the tremendous advancement in the fields of music dissemination and appreciation which has been brought about within the space of two decades, by a piece of mechanism which, oddly enough, has nothing in its own nature that is musical or artistic. The aesthetic philosophy of centuries ago, which was so completely out of accord with the modern age, has been discarded. Radio has, so to speak, "delivered the goods" in a practical way. You may argue and accuse me of being too optimistic, but I find in opera; but turn on the dial in his own comfortable living room, and let him hear the majestic choruses of the *Overture*. *Titanic* and *the Titanic* is a common theme. Music, it is interesting to observe, is perhaps the only experience of human living which has absolutely no enemies. Through the storm and stress of changing times, philosophy, government, education, and capitalism have been attacked; schools of music have been found wanting; individual musicians have been harshly criticized; indeed, the Deity Himself has not escaped without censure. But no one ever has contemplated the power of music, and said, "It's a gin it is." Radio has shown this fact before us as a practical truth.

The Broadening Horizon

IT VIEW of the amazing things which have happened in so short a time I like to look forward to the gifts which radio still hopes to fashion for this favorite child. Close at hand, perhaps, lie extensions of world broadcasting and establishment of television. Before many years have gone, it will be as possible to see the "show" as to hear it. And, in addition, the "show" itself will widen its frontiers. Just as radio took the last rows out of the concert halls, providing everyone with a front seat, so will extended world broadcasting overcome territorial limitations, for the radio waves need no passports to cross frontiers. With a modern radio receiving set, the listener will be able to transport himself, at the dictates from the big studio in New York to the Salzburg Festival, to the bazaars of Baghdad, to the temples of India, and, through the portals, to visit New Zealand. Metropolitan celebrity to visit New Zealand.

Another goal to which radio development looks forward is the enlargement of the entire field of music itself. Except for structural improvements, there has been no change in the fundamental nature of our

(Continued on Page 87)

MUSIC AT HARVARD

From a Historical Review

By Professor Walter Raymond Spalding

PROFESSOR Walter Raymond Spalding has written a volume, "Music at Harvard," which is bound to attract wide attention in musical and educational circles. In three hundred and ten pages he has given a very fine view of the musical activities at his alma mater. At first apologizing for the youth of this three century old institution, as compared, for instance, with that of Cambridge University, the Sorbonne, the Universities of Upsala, Padua, Bologna and Oxford (where a musical department is supposed to have been founded by the Emperor Nero in 50 A. D.), he nevertheless looks with justifiable pride upon the special attention given to music at Harvard.

In its various activities—the Department of Music, the Pierian Orchestra, the University Band, the Glee Club, the Chapel Choir, the Musical Club and the Instrumental Clubs—music receives wide attention at his alma mater.

The Pierian Society was founded in 1899. The name obviously comes from the Pierides, the name applied to the muses of Pieria, who worshipped at the base of Mt. Olympus. From a very beginning by a group of college youths, who played music a convenient medium of serenading their friends, this society has promoted the instrumental and vocal interests at Harvard until, on its one hundred and twenty-fifth anniversary, the Symphony Orchestra presents the following program:

One Hundred and Twenty-fifth Anniversary Program

Malcolm Holmes, 2nd, Conductor
 Brahms Ave Maria, Opus 12
 Assisted by the Radcliffe Choral Society
 Mozart Concerto in A major, for Piano and Orchestra
Allargo; Andante; Presto
 Professor Edward Ballantine, Soloist
 Ravel "Suite for String Orchestra"
 (from "Trois Chansons")
 (arranged by the conductor)
 First performance
 Mozart Symphony in C major
Allargo Vivo; Andante di Molto;
Allargo Vivo

The history of the Society is marked by many picturesque happenings which Professor Spalding has uncovered. In 1832, for instance, it was reduced to a single member, one Henry Cassett, 34, who faithfully kept the records, practiced the flute alone in his room and somehow managed to enlist two new members, thus insuring the continuance of the group.

Muses Make the Minutes

THE MINUTES of the Society are often quaint and sometimes humorous. In 1839 we find, for instance, that the "Society" met at seven o'clock and played in a most delectable manner. Music has charms doubly delightful; it calls forth the deepest emotions of the soul, it purifies the flesh, it cleanses one of the infirmities that flesh is heir to." Evidently the idea of musical therapeutics was active at that time. In May, 1841, some facetious member wrote: "Few of us who assembled on the

Professor Walter Raymond Spalding was born at Northampton, Massachusetts, May 22, 1865. He was graduated from Harvard University in 1887 and took his A. M. with honors in music, in 1888. From 1892 to 1895 he studied music in Paris and Munich. After two years as an organist in Boston, he in 1895 became an instructor at Harvard, and in 1921 became Professor at Harvard and Radcliffe. He is now Professor Emeritus. He is the author of "Music: An Art and a Language," "Tonal Counterpoint," and (with Arthur Foote) of "Modern Harmony in its Theory and Practice."—Editor's Note.

night will forget the pathetic strains of the bassoon, which appeared to come from the proboscis rather than the mouth of Brother Ladd, and which sounded like an old woman of ninety attempting to sing 'Old Hundred'.

About the same time, when a new member was initiated, the President solemnly greeted him with this colorful formula: "Harmony, sir, is the first grand principle of nature. We see it in the gorgeous hues of sunset and the many-colored leaves of the autumnal forest; we hear it in the murmuring of the brook and in the song of birds; in the humming of the insects and the whispering of winds, and that beautiful fiction of the ancients that the spheres in their motions made celestial music, being but an expression by allegory of the idea that harmony and perfection are inseparable. In signing our constitution you will promise to devote yourself to the preservation among us of social and musical harmony; to keep sacred the secrets of the Sodality; to obey its laws and by all means in your power to promote its best interests."

There was a Student Choir at Harvard in 1814 and possibly earlier. From this and other groups the excellent choir of the Memorial Church has been derived. The Harvard Glee Club was established in 1828, although it was antedated by previous choral groups. This was of course the conventional good college glee club, with its repertoire of sentimental and hilarious college songs. In 1911, however, Dr. Archibald T. Davison was appointed University Organist and Choirmaster and a year later started out to reorganize the Glee Club upon such a high standard that it has virtually revolutionized all such organizations in leading American educational institutions. Here is a program which it gave in Paris, France, on its triumphal European Tour in 1921.

Harvard Glee Club

Paris Program, June 28, 1921
 Adoramus Te Palestine
 In Dulci Jubilo Old Chant
 Crucifixa Lotfi
 Le Dieu et Roi Prætorius
 Miserere Allegri
 Now Let Every Tongue Adore Thee, Bach
 Salsburg Folk Song Brahms
 Now is the Month of Maying Morley
 Come Again, Sweet Love Dowland
 Drake's Drum Coleridge-Taylor
 Serenade Borodine
 Redoubt Song Foote
 Love Songs Brahms
 Hallelujah, Amen Handel

In the early fifties Levi Parsons Howe gave some instruction in music at Harvard. In 1862-63, John Knowles Paine, a musician of real force and excellent training, was engaged to teach music at Harvard. In 1875 he was raised to a full professorship. Upon his death, in 1903, he was succeeded by Walter Raymond Spalding. To these three men, and also to the late Davison, much of the prestige of music at Harvard is due.

Music for the Young

THE AUTHOR of the book stresses the importance of music for the youth. He writes: "Music in its appeal to the deepest parts of our being is the most vital of the arts. It actually generates love and sympathy among all who participate at it. Boys and girls in our schools and colleges are craving more and more an opportunity to develop their innate love for music. An irrefutable proof of this is the increase in the number of college glee clubs and orchestras and the fact that practically no educational institution is without a depart-

ment of music. Young people without some music in their lives are likely to become a different, heedless, almost sterner practical world, that comes suddenly upon graduation from the protected atmosphere and the selected interests of college, is hardest of all the experiences that come to a young man—especially an American young man—desires to devote himself to any form of art. Fortunately for me, I had certain inestimable advantages that helped me over the start of this trying transition, even if they could not, in the sequel, protect me from many years of doubt, bewilderment and struggle. As I had had occasion to realize, even while in college, the interest and influence of my family in music had proved already a powerful springboard for my musical and youthful life. There were then, and probably are even now, few college boys fortunate enough to have, even so far from home as Belgium, as reassuring a little adventure as I had had with my friends Moody and Gates in the summer of my senior year. Here is the account of it I then sent home.

"Rouen, July 22, 1895.
 "At Ghent we had decidedly the finest time yet, one incident out of ten of which I will relate. As we struggled along a maze of streets to find our way to the Old Nunnery. Will saw a good-looking old chap and inquired the way of him. He called volubly for a long time, gesticulating and bowing, and finally sent us forth on our quest only to join us again after a block and insist on guiding us in person. He and us first to an old abbey which we only got into through his intercession, and then to several other places of interest, finally taking us to his own house—and now comes the most remarkable part. His house was full of the most marvelous collection of old musical instruments I ever saw, room after room, clavichords, spinets, organs, viols, violas, violi di gambe, violi d'amore, lutes, dulcimers, harpsichords, serpens, oboes, flutes, clarinets, bassoons, horns, sax-horns, horns, everything under the sun that ever produced a musical tone. He has been collecting them for over thirty-five years and his collection is now larger than that of the South Kensington Museum.

"After we had seen his collection we went to his study, full of rare books on the manufacture of musical instruments, theory of music, history, and indeed everything that could even remotely bear on his hobby. Here he actually brought out of the cellar and insisted on our drinking with him two quart bottles of twenty-five-year-old Burgundy! We then all exchanged cards, and I found that he was M. César Snood. I wrote on my card the name of Mason and Hamlin, and he immediately circulated when he saw it, and ran to his card catalogue, from which he produced a large card headed in his pencil 'Mason and Hamlin, Organs and Harmoniums, Cambridgeport, America.' He had, written down the date of the firm's foundation and several other notes, also a copy of one of the old catalogues, and in another cabinet a notice of Grandfather Mason's death. We then became quite enthusiastic, though the question of language interfered somewhat. When we shook hands Goodbye with him I called all my wits together and said with enthusiasm: 'Monseigneur, je vous remercie mille fois.' He patted my arm

THE COLD IMMERSION in an intellectual, heedless, almost sterner practical world, that comes suddenly upon graduation from the protected atmosphere and the selected interests of college, is hardest of all the experiences that come to a young man—especially an American young man—desires to devote himself to any form of art. Fortunately for me, I had certain inestimable advantages that helped me over the start of this trying transition, even if they could not, in the sequel, protect me from many years of doubt, bewilderment and struggle. As I had had occasion to realize, even while in college, the interest and influence of my family in music had proved already a powerful springboard for my musical and youthful life. There were then, and probably are even now, few college boys fortunate enough to have, even so far from home as Belgium, as reassuring a little adventure as I had had with my friends Moody and Gates in the summer of my senior year. Here is the account of it I then sent home.

"Rouen, July 22, 1895.
 "At Ghent we had decidedly the finest time yet, one incident out of ten of which I will relate. As we struggled along a maze of streets to find our way to the Old Nunnery. Will saw a good-looking old chap and inquired the way of him. He called volubly for a long time, gesticulating and bowing, and finally sent us forth on our quest only to join us again after a block and insist on guiding us in person. He and us first to an old abbey which we only got into through his intercession, and then to several other places of interest, finally taking us to his own house—and now comes the most remarkable part. His house was full of the most marvelous collection of old musical instruments I ever saw, room after room, clavichords, spinets, organs, viols, violas, violi di gambe, violi d'amore, lutes, dulcimers, harpsichords, serpens, oboes, flutes, clarinets, bassoons, horns, sax-horns, horns, everything under the sun that ever produced a musical tone. He has been collecting them for over thirty-five years and his collection is now larger than that of the South Kensington Museum.

"After we had seen his collection we went to his study, full of rare books on the manufacture of musical instruments, theory of music, history, and indeed everything that could even remotely bear on his hobby. Here he actually brought out of the cellar and insisted on our drinking with him two quart bottles of twenty-five-year-old Burgundy! We then all exchanged cards, and I found that he was M. César Snood. I wrote on my card the name of Mason and Hamlin, and he immediately circulated when he saw it, and ran to his card catalogue, from which he produced a large card headed in his pencil 'Mason and Hamlin, Organs and Harmoniums, Cambridgeport, America.' He had, written down the date of the firm's foundation and several other notes, also a copy of one of the old catalogues, and in another cabinet a notice of Grandfather Mason's death. We then became quite enthusiastic, though the question of language interfered somewhat. When we shook hands Goodbye with him I called all my wits together and said with enthusiasm: 'Monseigneur, je vous remercie mille fois.' He patted my arm

Dr. Daniel Gregory Mason, the brilliant nephew of Dr. William Mason, is a son of Henry Mason of the Mason and Hamlin firm, manufacturers of fine pianos. He is at the same time a grandson of Dr. Lowell Mason, who introduced music into the public schools of America. He graduated from Harvard in 1905. At different periods he studied with Clayton Johns, John Knowles Paine, Ethelbert Nevin, Arthur Whiting, Dr. George Chadwick and Dr. Percy Goetschius, in America; and with Vincent d'Indy in Paris. He has been very active as a lecturer in American Colleges. Since 1910 he has been on the faculty of Columbia University in New York City. Dr. Mason has produced works which stamp him as a composer of high standing. His numerous books, representing wide research, have passed through many editions.—Editorial Note.

An Illustrious Uncle

THE FRIENDLY ENVIRONMENT of my family, potent as far away as Ghent and proportionately more so nearer home, could even domesticate for me a little the macabre of New York when in the fall of 1895 I decided to plunge into it from my quiet Boston life. For one thing right across Washington Square from the room I took in the Benedictine was living with his daughter Mina and her husband, Howard Van Sinderen, my uncle, Dr. William Mason, as influential in the musical world as my grandfather, Lowell Mason, had been in the previous generation. From the first these three made me welcome, my dear cousin was as kind to my homeliness as my grandfather, Lowell Mason, was able to meet on informal terms the stream of musicians, American and European, who frequented my uncle's apartment, and later his house in West Sixteenth Street.

His own piano playing was in itself an unforgettable musical experience. His rich, mellow, vibrating tone at the same time discriminating sensuousness voiced itself in the most exquisite piano touch I have ever heard. His way of bringing melody into the tone by pressing rather than striking the keys made the whole tissue of his music so strikingly and liberally singing. All the ornamental work was done in a way that made it a delicious evening of music, and his perfect subordination to the sonorous

voices (let, for instance, such things as the Chopin études, preludes, and nocturnes). Never did I hear him bring a harsh or hard tone from a piano. Of course the style of the piano music of his prime was more ornamental than we like to-day, and his playing naturally had much of the "string of pearls" quality; but was ever strong so smooth, ever pearls more lustrous and more beautiful than we like to-day. In the fall of 1895 I decided to plunge into it from my quiet Boston life. For one thing right across Washington Square from the room I took in the Benedictine was living with his daughter Mina and her husband, Howard Van Sinderen, my uncle, Dr. William Mason, as influential in the musical world as my grandfather, Lowell Mason, had been in the previous generation. From the first these three made me welcome, my dear cousin was as kind to my homeliness as my grandfather, Lowell Mason, was able to meet on informal terms the stream of musicians, American and European, who frequented my uncle's apartment, and later his house in West Sixteenth Street.

His own piano playing was in itself an unforgettable musical experience. His rich, mellow, vibrating tone at the same time discriminating sensuousness voiced itself in the most exquisite piano touch I have ever heard. His way of bringing melody into the tone by pressing rather than striking the keys made the whole tissue of his music so strikingly and liberally singing. All the ornamental work was done in a way that made it a delicious evening of music, and his perfect subordination to the sonorous

lines, on three distinct planes: the singing melody in the foreground, the accompaniment in the background, and the more neutral accompanying accompaniment. How exquisitely he was genuine, and so I straightened myself up and really began to be proud of my father. And with an honesty, as much a part of him as his timidity, he remarks that he "recognized his own ignorance in imagining that a thing in order to be great must necessarily be intricate and complicated." The most amusing example we have of his cautious liking for labels guaranteeing values occurs in his account of how he declined an invitation of Wagner to a walking tour, in 1882. "Of course," he explains, "Wagner was not what he afterwards became in the

eyes veiled in concentration, producing with his short, unerring finger the deliciously adjusted sonorities."

Family Traits

MY UNCLE had to the full the Mason timidity and naivete; having been furthermore always somewhat "spoiled" by his women folk—first his mother, then his wife and, when I knew him, his daughter—he always had a little of the pectance and gusty sweetness of the gifts of his woman folk. Also he had little humor, at any rate he had never formed the habit of turning such humor as he had upon himself; and he would make without a tremor such remarks as "I shall never bear a grudge against any man—it might be a bad thing for me in the end." Cordially and genuinely interested as he was in younger musicians, they were obliged to adjust themselves to him, and were wise not to expect much adjusting from him. He never did justice, for instance, to Arthur Whiting's finely intellectual musicianship, simply because he could not endure the hardness of his touch (and perhaps, too, the biting breath of his steady playing). He would tell me that when Edward Burlingame Hill that whenever, coming to New York, he would try to show his recent compositions to "Uncle William" (as he called him), he would find that he was "tired." Possibly this timidity inclined him to undervalue those of his own relatives who were successful countrymen—though in the case of MacDowell he helpfully transcended such snobishness.

When I dedicated to him my first book, "From Grieg to Brahms," he was at first rather surprised, then gradually assimilated the idea that a nephew, by nature a liability, might by a freak of nature become an asset. He tells in his "Memories of a Musical Life" how reluctantly he showed his teacher, Moritz Hauptmann, some of his father's hymn tunes, at his father's special request, how long he hesitated thus to exhibit home products, and how finally, after Hauptmann had praised their strength, he could not, as he says, "understand how such a big contrapuntist could express himself in such strong terms of approval." "But," he adds with disarming naivete, "I knew him to be genuine, and so I straightened myself up and really began to be proud of my father." And with an honesty, as much a part of him as his timidity, he remarks that he "recognized his own ignorance in imagining that a thing in order to be great must necessarily be intricate and complicated." The most amusing example we have of his cautious liking for labels guaranteeing values occurs in his account of how he declined an invitation of Wagner to a walking tour, in 1882. "Of course," he explains, "Wagner was not what he afterwards became in the

years before that time. I now write of him as Grieg, Steiway and Sons presented to him the grand piano which is now one of my most valued possessions, and which bears the following label: 'This piano, presented to WILLIAM MASON, Mus. Doc., by Steiway and Sons, January 24, 1890, in relation to the seventieth birthday anniversary, became the property of his daughter, Mrs. Daniel Gregory Mason, and was given by her husband, Howard Van Sinderen, to her, her son, Daniel Gregory Mason, professor of music in Columbia University.'

*"Music at Harvard." A Historical Review of Men and Events, by Walter Raymond Spalding. 310 pages. Price, \$2.50. Publishers, Coward-McCann, Inc.

Making Tempo Rubato Understandable

By Ronald Gordon

TEMPO RUBATO is one of the most valuable resources within command of the interpretive musician; and it is well to teach instructing pupils in the use of this artistic device as soon as they have learned to play in "strict tempo." The teaching of the *tempo rubato* and strict time—very much the same in hand, the one but strengthening the other. It has been found that pupils in the first grade will learn to vary their time in this balanced way as readily as do the more advanced students. The fact that some pupils slightly speed up and then slow down their rhythm, or *vice versa*, when they imagine themselves to be playing in strict time, should cause the teacher to realize the importance of making both these ways of playing consciously available to the student.

The writer begins teaching this balancing of speeds in scales and finger-exercises, and here is an example of how one may go about it.

Ex. 1

The pupil will first practice Exercise 1 away from the piano; for, since he will be doing no playing, he will have but the one thing (his rhythm) to think of. He will learn to beat, or tap on a table, and count out eight measures of four-four time, in strict tempo. The teacher will have him practice this exercise with the metronome, with it set first at a slow rate of speed, then gradually faster.

When the pupil can beat or tap and count out the rhythm of the foregoing exercise exactly with the metronome, and at both slow and fast degrees of speed, then he is ready for the second part of the exercise.

Without the metronome, the pupil (in concert with the teacher if necessary) will beat or tap and count out his eight measures in four-four time, beginning his beat and counting very slowly (*largo*) and gradually increasing the beat and count so that he will arrive at a very fast (*presto*) movement at the end of the fourth measure; then he will gradually slow his beat and count so as to arrive back at *largo* at the end of the eighth measure. The pupil must do this beating and counting again and again, until he can balance perfectly the *accelerando* phrase of four measures with the *ritardando* phrase of four measures.

Now he may reverse the process by beginning the first four measures *presto* and gradually retarding his beat and count until he arrives at the beginning of the last four measures in *largo* tempo, whereupon he will accelerate the last four measures back to *presto*.

Ex. 2

Now the pupil is ready to go to the keyboard. He will play, or learn to play, the C scale in strict tempo; hands together; four or four time; four (sixteenth) notes to the beat; and four octaves ascending and four descending.

Of course for less advanced pupils the teacher may use the C scale in two octaves, with two (eighth) notes to the beat; or the C scale in one octave, with one (quarter) note to the beat. He will play this scale at a comfortable rate of speed and must use the metronome to insure strict time; for it has been learned that pupils who never have used a metronome, although they may know nothing of "balancing their rhythm," will often test out with one as unconsciously somewhat increasing their speed ascending and decreasing their speed descending. This shows that the average pupil naturally varies his tempo a little, even in scales.



When the pupil can play Exercise 3 in strict time, both with and without the metronome, then he will be ready for the final and most important part of this study. First he will again play and count the C scale in four-four time, strict rhythm, four notes to the beat, four octaves, and with the metronome if necessary (with Example No. 1 as a rhythmic model). Then, immediately, and without the metronome, he will play the same scale (following Example No. 2), but will begin it very slowly (counting in *largo* time) and will gradually increase the speed, ascending until he reaches the topmost note at *presto* speed. Then he will gradually slow his speed to *largo* at the final notes.

Again, the pupil may reverse the process as to speeds; but first he will play the scale through in strict time (rhythm of Ex. 1) with the metronome. Then, without the metronome, he may play it beginning *presto* and gradually retarding to *largo* at the highest notes, then accelerating to *presto* (Ex. 4).



Scales should be played, every day, in both strict and "borrowed" (*rubato*) time. In fact they may very well be alternated in practice. For instance the C scale may be played in strict time, and then repeated in "borrowed" time, again in strict time, and so on. The student should also "balance his rhythm" in his finger exercises. Here is an example:



Then this may have Ex. 6 added to it, thus completing the cycle.



Carefully directed practice in scales and finger exercises, such as the foregoing, will greatly help to free the pupil from playing his pieces in a dead, machine-like way. In fact, two or three months of work of this kind, in scales and finger exercises alone, has been known to warm all of an imaginative pupil's playing into new life; but the ordinary student must travel a longer road.

The Perfect Balance

THE IMPORTANT THING for both the teacher and the pupil to observe, especially in applying these rules to pieces, is that the pupil always varies his time "within the phrase," that is, he must end his phrase at whatever speed he starts it. For instance, the C scale, whether played in one, two, or four octave compass, is thought of as one phrase, and the descending half of the phrase must decrease in speed in exact proportion as the ascending half increases in speed (or *vice versa*).

However, the finger exercise, Ex. 5, the pupil must vary his time over a much smaller phrase, a group of but eight sixteenth notes. Upon starting each little group, he must immediately speed up ascending and slow down descending (or *vice versa*), so as to end the group in exactly the same time as which he started its initial note. Indeed, Exercise 5, taken nearly approaches the goal toward which the pupil is working—true *tempo rubato*—since *accelerando* followed by *ritardando* (or *vice versa*) notes, and these time variations of so subtle a character as to be unnoticeable to any but a careful ear.

Now, if it has not been done before, the teacher should thoroughly explain to the

pupil the two kinds of *rubato*, the leaning kind and the hurrying kind, together with the purpose of each—the leaning kind (*ritardando* followed by *accelerando*) to bring out an important note without accenting it; the hurrying kind (*accelerando* followed by *ritardando*) to express agitation. The teacher should also explain, most thoroughly, just why he must make up (balance) his tempo at time delay.

To Practical Use

WHEN THE PUPIL has learned to "balance his tempo" in various scales and finger exercises, he may apply the rule learned to his pieces. Simple composition, with melodies or passages work, of whose phrases each takes the order of this ascending half-phrase followed by a definitely descending half (or *vice versa*), are best to use at first. The pupil will practice each ascending half-phrase *accelerando* and each descending half *ritardando*, but he will reverse the process, then he may play the phrase without *rubato*, that is, in strict time. Finally he will judge for himself as to which tempo he may apply the rule, of course, the pupil should be made to understand that this testing and trying out of different methods of playing a piece is not to be done in a haphazard way, but is a discriminating thinker. Right here, too, is a good time for the teacher to analyze with the pupil the different types of pieces, requiring much *rubato*, those requiring little, and those requiring practically none.

As the pupil's skill in applying *rubato* reflections grows, he will be able to use them in ever more delicate and refined ways. Nothing, however, can take the place, month after month, year after year, of accurately "balancing speeds" in scales and finger-exercises. This is taken only by the older child.

By formal piano study is meant a series of consecutive lessons covering a period of at least two years, up to, and including, the reading and interpreting of simple classics. The casual lesson, or short series of lessons, might well be termed "informal piano study."

One cannot work out intelligently the question as to when to commence serious or formal piano study, until one fully understands three aspects of the child's mind.

1. What the child is. 2. What the child knows. 3. Under what conditions the child studies.

I. What The Child Is

LET US NOW NOTE the different mental and physical changes young people go through. The Period of Childhood can be divided, roughly, into three stages, the Sensory, the Associative, and the Adolescent.

The Sensory Period commences with babyhood, and ends at seven or eight years of age. (In school, the average seven year old is in Grade I.) The Associative Period commences at seven or eight and ends with the Adolescent Period, between eleven and thirteen. (In school, Junior High grade.) The Adolescent Period begins between eleven and thirteen and ends anywhere from fifteen to eighteen. (Senior High age.)

These figures are, of course, averages. Any generalization with regard to so varied a creature as the human animal, has many exceptions. But these exceptions only help to prove the general rule. Some children enter the adolescent stage ahead of others, as is well known; the same variety applies to the other stages. (The exceptional pupil will have a paragraph or two to himself later on.)

Now what are the characteristics of these various periods?

The Sensory Period. During this, the "baby" period, large amounts of organic capital have to be assimilated in order to care for the great skeletal and dental development. The bones of the child increase very much in size, and the permanent teeth are formed. Since the body is so entirely occupied with bone growth, not so much energy is available for mind and nerve development. To remember this is important for the teacher, for the body is handicapped in various ways for piano study. To begin, his capacity for close attention is intermittent. He squirms uncontrollably, and his concentration is necessary for the reading of even a short piece of music. His reasoning power is not yet developed, and he has to rely almost entirely on his memory. For instance, he can easily memorize the fact that a certain space in the staff represents the note D, but finds difficulty in reasoning out the fact that the note is D because it is an interval of a second above C. Now, since reading by interval is from a technical and hand-forming point of view, by far the best method for beginners, the little Sensory is again somewhat handicapped.

For reading, quick and accurate coordination between the eye and fingertips must be possible. At the Sensory Period, the afferent and efferent nervous systems are not yet highly developed, and in consequence only a limited speed and dependability in reading can be expected. Again, the Sensory child revels in large movements, like running, ball-throwing, and so on, but seldom does one find such a child able and willing to make the small, subtle movements for such activities as sewing, writing, and piano playing. His nervous system is not yet finely tuned enough for fine movements.

The Adolescent Period. Here we have more suitable conditions. Teething is completed, and the skeletal growth is temporary slowing down. The strength of the pupil is not being consumed by calcium assimilation, the mental and nerve growth go on apace. The head reaches almost its adult size, and the intellect is now enforced by reason. (Reason, that wonderful power that sets man, even juvenile man, so much higher than the animals. Have you ever watched the delight of a child at the first exercise of his reasoning faculty; his joy in finding himself able to associate two ideas and out of them deduce a third?)

The Period of Childhood can be divided, roughly, into three stages, the Sensory, the Associative, and the Adolescent.

The Sensory Period commences with babyhood, and ends at seven or eight years of age. (In school, the average seven year old is in Grade I.)

The Associative Period commences at seven or eight and ends with the Adolescent Period, between eleven and thirteen. (In school, Junior High grade.)

The Adolescent Period begins between eleven and thirteen and ends anywhere from fifteen to eighteen. (Senior High age.)

These figures are, of course, averages. Any generalization with regard to so varied a creature as the human animal, has many exceptions. But these exceptions only help to prove the general rule. Some children enter the adolescent stage ahead of others, as is well known; the same variety applies to the other stages. (The exceptional pupil will have a paragraph or two to himself later on.)

Now what are the characteristics of these various periods?

The Sensory Period. During this, the "baby" period, large amounts of organic capital have to be assimilated in order to care for the great skeletal and dental development. The bones of the child increase very much in size, and the permanent teeth are formed. Since the body is so entirely occupied with bone growth, not so much energy is available for mind and nerve development. To remember this is important for the teacher, for the body is handicapped in various ways for piano study. To begin, his capacity for close attention is intermittent. He squirms uncontrollably, and his concentration is necessary for the reading of even a short piece of music. His reasoning power is not yet developed, and he has to rely almost entirely on his memory. For instance, he can easily memorize the fact that a certain space in the staff represents the note D, but finds difficulty in reasoning out the fact that the note is D because it is an interval of a second above C. Now, since reading by interval is from a technical and hand-forming point of view, by far the best method for beginners, the little Sensory is again somewhat handicapped.

"When Should Piano Study Be Commenced?"

A Question Asked by Thousands

By Hope Kammerer

AUTHOR OF "FIRST AND SECOND PERIOD AT THE PIANO"

"How Old?"

Over and over again parents and teachers have asked The Etude, "When should piano study be commenced?"

Here is an answer from a celebrated child study expert, whose books have been very widely and successfully used. In order that the reader may fully grasp the subject, she has devoted the first part of the article to certain fundamental pedagogical principles that must be considered before the more musical aspects are taken up.

We recommend that the reader master the first section through rereadings before turning to Section II. In fact, we have an idea that many of our readers will benefit by studying this article several times.—Editorial Note.

THE QUESTION, "What is the best age for a child to commence piano study?" is one that is frequently proposed; it is a problem that is continually puzzling young teachers and parents. The only way to settle the point is to get at the fundamental facts.

Playing classical music on the piano requires faster thinking than any other activity. Notes and fingering, accidentals, interpretation, pauses, meter and rhythm, in some pieces demand as many as sixty mental operations per second." Such being the case, we cannot help but marvel at the wonderful capacities of the human organism, which, at high school age or younger, can interpret successfully a Chopin nocturne.

Learning music should not be confused with learning the piano. They are very different. Music can be enjoyed, for itself, by a child even in its cradle. All of us have known babies to wiggle their toes and coo as soon as they hear music. Piano playing, however, including as it does the intricate processes of manual skill, can be undertaken only by the older child.

By formal piano study is meant a series of consecutive lessons covering a period of at least two years, up to, and including, the reading and interpreting of simple classics. The casual lesson, or short series of lessons, might well be termed "informal piano study."

One cannot work out intelligently the question as to when to commence serious or formal piano study, until one fully understands three aspects of the child's mind.

1. What the child is. 2. What the child knows. 3. Under what conditions the child studies.

I. What The Child Is

LET US NOW NOTE the different mental and physical changes young people go through. The Period of Childhood can be divided, roughly, into three stages, the Sensory, the Associative, and the Adolescent.

The Sensory Period commences with babyhood, and ends at seven or eight years of age. (In school, the average seven year old is in Grade I.) The Associative Period commences at seven or eight and ends with the Adolescent Period, between eleven and thirteen. (In school, Junior High grade.) The Adolescent Period begins between eleven and thirteen and ends anywhere from fifteen to eighteen. (Senior High age.)

These figures are, of course, averages. Any generalization with regard to so varied a creature as the human animal, has many exceptions. But these exceptions only help to prove the general rule. Some children enter the adolescent stage ahead of others, as is well known; the same variety applies to the other stages. (The exceptional pupil will have a paragraph or two to himself later on.)

The child is now also capable of longer stretches of concentration. He can enjoy the piano in any subject, and profit greatly therefrom.

The muscles were pliable in the Sensory Period. The Associates maintain this pliability, but at the same time the nerve centers controlling the muscles have become more active. The sense of touch in the fingertips is more keen; the capacity for fine and delicate movements is greatly increased. Coordination between the optical and tactile nerve centers is no longer difficult, but easy and dependable.

The Adolescent Period brings a stage of rapid physical growth, accompanied by corresponding mental "fuzziness." Functional differentiation of the body is more emotional instability; the adolescent takes violent likes and dislikes for slight cause. The emotions of adult life are making themselves felt, and are torn with feelings he does not understand. All this makes concentration difficult. Intensive drill is considered dry and boring. The sense of reason is frequently disrupted by the emotional life. The muscles are losing their pliability, while gaining in strength. Muscular habit-forming, the most important aspect of piano playing, is not so easy as it was in the younger periods. From the above we can deduce that piano study, when commenced in the Adolescent Period, may be most unprofitable. The first year of study is a "drugery" year, a year of scornfully easy pieces, a year of homesome finger drill.

To the Sensory Age child, if he starts piano the least bit too early, the first year may be a year of fruitless effort, a year of strain to accomplish something that is too difficult, a year of disappointment.

Judged, then, from the standpoint of what the pupil is, the Associative Period would seem to be by far the wisest and the safest time in which to commence lessons.

II. What The Pupil Knows

WHAT EXPERIENCE, and education, for him, in music and other subjects, does the pupil have in the different stages, that may influence his piano study?

First of all, in music: The Sensory Age pupil starts off his kindergarten life with music a thing to be enjoyed. Music is an essential complement to his games and recreation; it is a part of his self-expression, one of the pleasures of his daily life. Next he makes his way into the First Grade. There music still means happiness. Rote songs, and music analysis by means of flash games and devices are enjoyed every day.

Second Grade, and seven years old. Here he begins that most intricate process—reading of music. His voice, nature's first

and most normal instrument, is the vehicle. If the development of reading is sufficiently gradual, and conditions are right, the pupil thoroughly enjoys this new discovery and never dreams of looking upon music reading as a mental effort or a source of rebellion.

During this Second Grade, the fundamentals of musical notation are learned more thoroughly than can possibly be done in the piano lesson. Why? Because the pupil is given drill, under the teacher's guidance, every day, week in and week out. He not only studies rhythm, but he also studies pitch. In this way, a sound and sure foundation of the essentials of music reading is thoroughly instilled and forms a wonderful background for the piano teacher to build from, if she will wait till after Grade II to commence lessons. The year of reading music with the voice trains the ear and eye separately, and in conjunction, before an additional complication of finger training is added, in the piano lessons. It is in this way that the first piano lessons in reading can be accomplished without too great strain and effort on the part of the pupil.

Third Grade arrives, and with it the Associative Period. The reading of music with the voice in school conditions, gradually becoming more intricate and fascinating. In Grade IV, two-part singing is introduced; in Grade VI, three-part singing is taught, and so on.

Now what about the other subjects? We may safely assume that by the time the pupil has finished Grade I, he has learned his alphabet, some of his numbers, and also is familiar with the terms—second, third, half, quarter—all of which are used in music.

In Grades I and II the writing and reading are laborious and slow. Not till Grade III (Associative) does the pupil write and read with any degree of fluency. In Grade III (Associative) fractions are formally studied. This should be borne in mind by the piano teacher who teaches notation from an arithmetic standpoint. Here again, in regard to what the pupil knows, we are forced to the conclusion that the Associative Period is the best time to commence lessons.

The Periods might be summarized in diagram form, as on the next page.

III. Under What Conditions Does The Pupil Work?

HERE ARE SOME important practical considerations that cannot be ignored.

(a) Progress. The greatest stimulation that a pupil can possibly have, is to see his

HOPE KAMMERER

(b) Health. Another matter of no small importance is the health. Four to five hours per day of close concentration in school, on a hard board bench, are a long time for a Sensory Age child. Add to that half an hour more of concentration at the piano,

Common Sense Conditions

LET US NEVER accuse our children of being unmusical, or lacking in ability, simply because they show no desire for lessons or practice. Only too often, upon careful inquiry, we find that not the child but the conditions are at fault. Conditions, such as lack of strength; or the loneliness of practicing without sufficient moral sup-

Age	School Grade	What The Pupils Is	What The Pupils Music	Knows, In: Other Subjects
5	Kindergarten ..	Sensory Period, with all its attributes ..	Songs and games ..	Alphabet; Numbers; Reading; Writing.
6	Grade I	" II	Reading	Reading and writing more fluent.
7	" III	Associative Period, with all its attributes ..	"	
8	" IV	"	Two-part singing ..	Fractions.
9	" V	"	Three-part singing ..	
10	" VI	"	"	
11	" VII	"	"	
12	Junior High ..	Adolescent Period, with all its attributes ..	"	
13	" Senior High ..	"	"	
From 14 up	Senior High ..	"	"	

(c) **Practicing.** Under conditions that prevail at present, it is customary for the pupil to practice from fifteen minutes to an hour every day. If he does not do this, he cannot make sufficient progress to satisfy his parents and they are getting the value for the money he pays for his instruction. Time is very important. During it, the hand can be made—or marred. Carelessness can build bad habits that ruin forever future pianism. This would be not only unwise, but even dangerous, to let a tiny child do without the money he is paying for. It is enough for an Association to organize his practice so as to gain real benefit from it; how much more so a Sensory Age child. Of course, a child who is fortunate enough to have well supervised practice can prac-

This applies to music lessons thrust upon a child when he is too young to appreciate the experience. He is being done out of one of the greatest thrills of life, the discovery of making sweet sounds with his fingers.

Speaking generally, then, music study for the average child might be planned as follows:

For the Adolescent Period child; not an ideal time to commence, but it can be made a success if the teacher is experienced and sympathetic, and home conditions are helpful.

THE TUNE PICKER of the Sansons

proves too imminent for him, his interest will wane of its own accord. Later on, in the Associative Period, the urge to study piano will probably recur; if it does not, of its own accord, it can easily be stimulated by

(Continued on Page 602)

The fourth Sibelius Society Set, issued recently in England, contains his "Violin Concerto" and two tone poems—*Night and Sunrise* and *Oceanides*. Because of considerable nation-wide protest against society issues, Victor has wisely decided to issue domestically the new Sibelius set in two units as a regular release. The first (set M-309) contains the "Concerto," magnificently performed by Heifetz and the London Philharmonic Orchestra, under the direction of Sir Thomas Beecham.

considerable and also because it is a more diffuse work than the popular concept.

An interesting work, written by an American under foreign inspiration, is Claude Lapham's "Japanese Concerto" for piano and orchestra. Mr. Lapham, who resided in Japan for several years, studied the music of that country and applied himself to evolving a style, which would be structurally Occidental and inherently Japanese. His efforts were considered so successful by the Japanese that domestic Victor was commissioned to record several of his works so that they could be distributed in Japan.

widely known. Hence, it is fitting that one of his quartets should be brought forward on records. This, his early "Piano Quartet in C minor, Opus 15," is a particularly ingeni-
 ing work, especially vital in its opening and closing movements, but long highly regarded by many for its expressive *Adagio*. It is comprehensively played in the recording by Robert Casadesu and three members of the Calvet Quartet. (Columbia set 255).

The late Ottorino Respighi was largely

(Victor discs 11917-18) and by Molajoli and the Milan Symphony (Columbia discs 17060-1-2D) should find a large audience. Of the two versions, Coppola's has the benefit of more modern recording, but both are competently performed. This is the

Piano students and music lovers alike will be gratified with the pianistic artistry of Egon Petri in his performance of the Schubert-Liszt *Soiree de Vienne* (Columbia disc 685044); of Josef Lhévinne in his many interpretations of Chopin's Preludes, Nos. 16 and 17 and the *Etude* in B minor, Opus 25 (Victor disc 14024); and also of Wilhelm Backhaus' thoughtful and sentimentally-free interpretation of Beethoven's (Columbia disc 685044).

By Peter Hugh Reed


Following her death, Columbia almost immediately issued a memorial album of eight opera arias made last year in Italy. Muzio's rare and exquisitely poised *pianissimo* and the purity of her rarely faded tones, permitted her to accomplish a distortion or emotional exaggeration. All of her vocal accomplishments are faithfully recorded and revealed in these recordings. *Il Trovatore* and *La Traviata* ("Norma" and *Ad non credes* ("La Sonnambula" by Bellini); *Pace, mio Dio* ("La Forza del Destino" by Verdi); *Adagio del passato* ("Traviata" by Verdi); *Adagio della morte* ("La Traviata" by Verdi); *Chénier* by Giordano; *Mimì's aria* ("La Bohème" by Puccini; *L'altre notte* ("Mefistofele" by Boito; and *Esager madrigal* ("L'elisir d'amore" by Donizetti). These arias are beautifully sung, we would allow the prospective buyer to select for himself, because we know he will not be disappointed.

A Mozart "Violin Concerto," all too seldom heard in the concert hall is his Third, in G major. It is distinguished by melodically vivacious opening and closing movements, and a characteristically poetic middle interlude. Huberman, accompanied by the Vienna Philharmonic Orchestra under the direction of Dobrowen, plays this work for Columbia with stylistic luminosity; the recording is clear and lifelike. (Columbia album 258)

Gabriel Fauré has been called a French Schumann, but this seems to us a rather misleading analogy. It will be admitted that Fauré, like Schumann, sought to fuse classicism and romanticism, but inherently these two composers were widely separated. Fauré was born in the middle of the 19th Century and lived to the end of the first quarter of the 20th Century. His music, however, was an expression always of the later 19th Century. French critics have long regarded his chamber music as being more important than his piano works and his songs, although the latter are more



Roll for the



2 Month of

936

Portrait: Man

A black and white portrait of a man with dark hair, looking slightly to the right. The image is cropped, showing only the head and shoulders.



Friedlander

.....

Teacher's Signature _____



MacDermid

Teacher's Signature _____

MacDonald

Finger Independence As Applied to Bach's Fugues

By George B. Williston

THE TECHNICAL equipment necessary for the proper interpretation of Bach's fugues demands a finger independence of the highest order. Each finger movement should be preceded by a mental expansion of it together with the concept of the sensation accompanying this muscular impulse. To the extent that this mental process is hindered by the presence of any other sensation, muscular control is lessened. The development of this type of independence rests, then, primarily upon a complete isolation of sensations which makes possible muscular coordination and our progress in this direction is measured by the extent to which we are able to eliminate all of those sensations that are not concerned with the actual directing of the finger into the key.

It is in such passages as the following excerpt from Bach's *Chromatic Fugue*



that we find this mental concentration most difficult of attainment. Here the problem of independence is made more complex by the sensation of having to hold down the half note *c* throughout the entire passage. Even though the pressure required to keep this key down is the mere weight of the hand, nevertheless, if long continued, it tends somewhat to deflect attention from the sensations involved in the action of the other fingers. We have also to consider the fact that the exertion required to keep the key from rising is much less than the muscular impulse necessary to give the tone sufficient sustaining power. Thus we should make certain that all energy, above that used in resting weight of the hand, shall cease at the instant of tone production. This constitutes the first vital step in the development of muscular control in such passages.

Controlling Rotary Movement

IN ORDER to control properly the exertions of the little finger, we must recognize an additional factor, that is, a rotary exertion of the forearm toward the little finger side of the hand. Such activity, unless reduced to a minimum, will otherwise restrict the required freedom of rotation toward the thumb side of the hand.

When two distinct sets of muscles are operating simultaneously to produce the total expenditure of energy is greater than the character of the tone requires, due to a sympathetic reaction on the part of the more supple group. Since such a condition is present here in the combined vertical and rotary movements, it is well first to practice the passage with the purely rotary exertion.

This practice may be done in the following manner. Turn the hand over on its side with the palm facing in, the weight of the hand resting on the side of the little finger. Then let the hand drop freely to its horizontal position, but without releasing the key on which the little finger is resting. This should be repeated until it is certain that no unnecessary rotary movement is being applied on the little finger side of the hand. As soon as this adjustment has been thoroughly made, the movement

should be employed throughout the passage. To obtain the proper freedom the fingers must not put forth any more energy than just that which is sufficient to support the hand.

Alternating Rotations

WE SHOULD note, furthermore, that the melodic line does not long continue in the same direction and that it consequently involves rotary exertions first to one side and then to the other side of the hand. With this in mind, the foregoing exercise should be repeated, but this time with the dotted half-note played as though it were a sixteenth.

In brilliant passages it is generally necessary to raise the fingers above the surface of the keys in preparation for an attack. A great deal of attention should be given to the development of this backward movement, even under normal conditions, the freedom of the finger in this direction is greatly restricted. In this particular example the hand is resting at the lower level of the keys so that all of the fingers, with the exception of the fifth, are subject to a slight backward stress. In the case of the fourth finger, the leverage is even more restricted since its surface contact is at an even higher level than that of the other fingers. This means that the stretch between the fourth and fifth fingers must be sufficient to cover the distance from the top of the black key to the lower level of the white key.

It now is clear what a serious problem exists here when we realize how little backward play is allowed the fourth finger, when the tips of all the other fingers are resting on a level surface. The general tension of the hand, that usually results from so much unnatural stress, can be greatly minimized by practicing the passage in such a way as to allow the wrist to sink slightly below the level of the keys. To play with the hand tilted slightly toward the little finger side, may be found also helpful.

Bach's Legato

IN NO PHASE of technic is Bach more exacting than in the matter of legato. A pianissimo touch, in which the weight of the hand alone is transferred from finger to finger, forms the most adequate basis for this manner of playing. Here the cessation of tone, resulting from the constant giving way of the fingers that support the hand, becomes the conscious factor, while the actual process of key descent constitutes the negative. In our present case, however, the cessation of tone assumes a positive character, since the release of the key beyond its normal level.

It thus follows that the student will benefit by a practice of the passage with a finger directed in which all of the attention is directed to the release of the key. We may go even further by letting the hand to ascend in the proper sequence. This type of silent exercise gives the added benefit of not having to divide the attention between key release and tonal results.

Lateral and Vertical Preparation

IF WE will gain glance at the passage, we shall find that it contains another factor that is vitally concerned with the

general problem of finger independence. In progressing from the third to the fourth note in the second group of sixteenths, we have an example of hand contraction and expansion that so frequently occurs in passages of this type. This adjustment requires a combined lateral and vertical action in the preparation for attack. The natural assumption should be that the finger executes a horizontal movement to the key followed by a backward movement. The speed of the passage, however, does not allow enough time for two successive muscular operations.

Thus it is that these two movements form the components of a resultant movement in which the finger follows a diagonal course from the surface of one key to a point directly above the next.

The presence of this synthetic and therefore unnatural type of finger activity in such a passage as this tends to create an unnecessary amount of tension in the hand and fingers. As a corrective for this fault, it is well to practice this passage with the mere resting weight of the hand and without raising the fingers above the level of the keys. In this way the only aggressive force is the lateral gliding of the finger along the surface of the keys. Such exercises as the following may also be devised for this purpose.



These should also be practiced with a minimum amount of finger exertion. After a thorough study of these, the interval between the half note and the first sixteenth note may be increased.



Along with these, it will be found that the "School of Advanced Piano Playing" by Joseffy will furnish the student with a great deal of additional practice material of the finest sort. These passages as the one we have analyzed that the student finds it difficult to maintain that aggressive quality of tone that is so essential to the Teutonic virility of Bach's music. A thrust or unbalanced action of the fingers as contrasted with the more common clinging touch can do much towards maintaining this quality of tone. In fact, it is on this form of touch that the general brilliant effect of a Bach fugue largely depends.

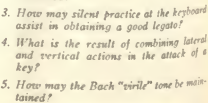
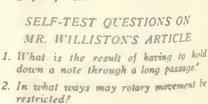
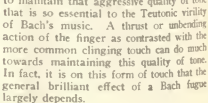
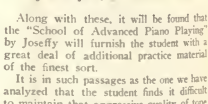
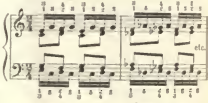
SELF-TEST QUESTIONS MR. WILLISTON'S ARTICLE

1. What is the result of having to hold down a note through a long passage?
2. In what ways may rotary movement be restricted?
3. How may silent practice of the keyboard assist in obtaining a good legato?
4. What is the result of combining lateral and vertical actions in the attack of a key?
5. How may the Bach "civilt" tone be maintained?

These should be practiced also with the following fingerings.



When these can be done fluently, then the combinations in Example 5 may be gradually undertaken.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Richard Wagner's Nibelungen Ring

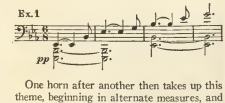
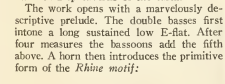
PART I.

SINCE SYMPHONY orchestras and concert bands so often present in concert form extracts from the "Ring" operas, such as *Entry of the Gods into Valhalla*, *Ride of the Valkyries*, *Wotan's Farewell*, *The Fire Music*, *First Entrance of Siegfried*, *Siegfried's Rhine Journey* and *Siegfried's Death*, it is in a sincere effort to make intelligible to the average listener the thematic material so ingeniously employed by Wagner that these analytical discussions are undertaken. These are, however, in no sense an effort to interpret fully the "Ring" operas or to analyze their psychological or metaphysical significance, but merely to make more intelligible—and consequently more interesting—those important passages which are so often heard on the radio and in the concert hall.

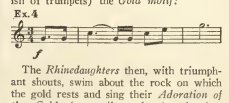
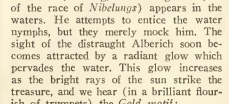
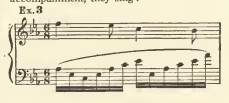
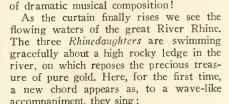
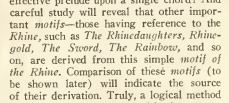
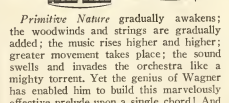
The four dramas which comprise "The Ring of the Nibelungen" (or "Der Ring des Nibelungen") are based upon ancient Scandinavian mythological epics, which were modified and amplified by Wagner so as to comply best with his dramatic purposes. It was in these four operas—"Das Rheingold," "Die Walküre," "Götterdämmerung" (Dusk of the Gods)—that the composer's employment of the motif reached its highest development. Here each important person, object, or mood is allotted a musical motif, and this theme is presented by the orchestra whenever the person or object appears upon the stage or whenever reference is made to it. Some of these important motifs—those which the four operas and so take on added significance with each repetition.

The "Rheingold," which serves as a prologue to the other three operas (often designated the "Tetralogy of the Ring"), introduces to us some of the important characters: the *Rhine itself*, the *Rhine-daughters*, whose duty it is to guard the precious *Rheingold*; *Wotan*, chief of the gods; *Fricka*, his wife; *Loge*, god of fire; *Erda*, all-wise woman; *Donner*, god of thunder; the giants, *Fafner* and *Faust*; *Alberich* and *Mime*, cunning dwarfs who dwell in deep caverns of the earth.

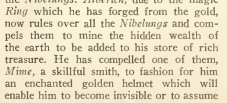
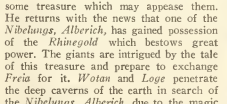
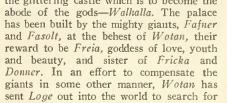
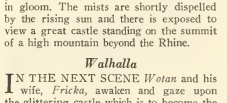
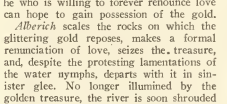
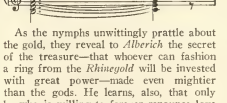
The work opens with a marvellously descriptive prelude. The double basses first intone a long sustained low E-flat. After four measures the bassoons add the fifth above. A horn then introduces the primitive form of the *Rhine motif*:



One horn after another then takes up this theme, beginning in alternate measures, and ending each beat, until the eight horns create a continuous wavelike effect. Passing notes are later introduced, together with fuller harmony, and the motif is given more definite form:



The *Rhine-daughters*, then, with triumphant strains, swim about the rock on which the gold rests and sing their *Adoration of the Gold* (a motif to be heard often hereafter, as in "Siegfried" and "Götterdämmerung"):



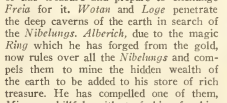
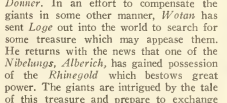
As the nymphs unwittingly prattle about the gold, they reveal to *Alberich* the secret of the treasure—that whoever can fashion a ring from the *Rheingold* will be invested with great power—made even mightier than the gods. He learns, also, that only he who is willing to forever renounce love can hope to gain possession of the gold. *Alberich* scales the rocks on which the glittering gold reposes, makes a formal renunciation of love, seizes the treasure, and, despite the protesting lamentations of the water nymphs, departs with it in sinister glee. No longer illumined by the golden treasure, the river is soon shrouded in gloom. The mist is shortly dispelled by the rising sun and there is exposed to view a great castle standing on the summit of a high mountain beyond the Rhine.

Walhalla

IN THE NEXT SCENE *Wotan* and his wife, *Fricka*, awaken and gaze upon the glittering castle which is to become the abode of the gods—*Walhalla*. The palace has been built by the mighty giants, *Fafner* and *Faust*, at the behest of *Wotan*, in reward to be *Fricka*, goddess of love, youth and beauty, and sister of *Fricka* and *Donner*. In an effort to compensate the giants in some other manner, *Wotan* has sent *Loge* out into the world to search for some treasure which may appease them. He returns with the news that one of the *Nibelungen*, *Alberich*, has gained possession of the *Rheingold* which bestows great power. The giants are intrigued by the tale of this treasure and prepare to exchange *Fricka* for it. *Wotan* and *Loge* penetrate the deep caverns of the earth in search of the *Nibelungen*. *Alberich*, due to the magic *Ring* which he has forged from the gold, now rules over all the *Nibelungen* and compels them to mine the hidden wealth of the earth to be added to his store of rich treasure. He has compelled one of them, *Siegfried*, to dig up the treasure and, in an enchanted golden helmet which will enable him to become invisible or to assume any form he may desire.

Here begins the well-known scene, the *Entry of the Gods into Walhalla*.

Ex. 19. *Molto moderato*



The crash soon follows and a long tremor of small gales gives effect of thunder. After this entirely dry away and the mists have cleared, the end of the rainbow is seen near at hand. While the upper voices of the orchestra, together with the harps, (Continued on Page 385)

MUSIC EXTENSION STUDY COURSE

A Monthly Etude Feature
of practical value,
by an eminent
Specialist

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



DANCE OF THE GRACES
By H. L. GAYNE

The title of this piece—in minor style—is apropos, since “grace” is the very essence of the minuet.

Follow the phrasing marks carefully. They have an important bearing on the rhythmic swing.

Totally, the first theme opens *mezzo-forte* and grows in volume as it measures 9. This is followed by a *diminuendo* in measure 11 and the tone reduces to *piano* at the entrance to the second theme—measure 12. In this section, the phrasing is again of paramount importance, especially the short two and three-note groups with the slur sign. Beginning with measure 41 the upper voice becomes more active; and the extended passage in the eighth notes should be played with smooth, even *legato*, well articulated for the sake of clarity. A climax is reached in measure 52 (the pause), after which the mood is again subdued; and the piece ends quietly in typical minuet character.

MURMUR OF THE WAVES
By F. A. WILLIAMS

Here is a number which will afford excellent practice in brighter, more active and diatonic passages. Employ a good, clean finger attack and strive to develop a *legato* with ever changing color values. The line of distinction between a dry exercise and a beautiful bit of pianism is sometimes finely drawn in a piece of this type. Much depends upon tonal nuance. Shape and pedal the *legato* with care and delicacy. The second section calls for nice pivoting on the right hand thumb, to give an effect of unbroken thirds in the upper voices. In the third section be sure to observe the staccato quarters on the first beat. It is essential to the rhythm of this theme. Brilliance and ease of performance are the watchwords when playing this piece.

AUTUMN REVERIES
By E. LEHMAN

Here is a reverie which exacts your best possible tone. Try to make the melody stand out, not just because it is loud, but because of its quality of tone. Play the syncopated accompaniment chords of the right hand with shallow, light touch, so as not to obscure on the melody. Pedal twice to the measure, as marked, and note the *diminuendo* signs as applied to the descending basses. The tempo is moderately slow; and the first theme should be played as expressively as possible. The second section, beginning at measure 17, is much more excited in character—both tempo and mood become enlivened. Give sufficient prominence to the tenor voice in this section and build consistently toward the climax measures 26 and 27, at which point the tempo broadens perceptibly, followed by a big retreat in the next measure. After the pause retreat to Tempo 1 (although more tranquil); and allow both tone and tempo to die away to the end.

THE DONKEY TROT
By C. FRANK KOEHLER

A typical donkey trot—half gallop, half trot—is suggested rhythmically in this humorous little sketch. To insure the proper effect, the “drop, roll, trot” should be used in the left hand, that is, drop on the first note (8th) and roll off on the last

(staccato quarter) note of each two-note slur. This rhythm persists doggedly (or should one say, donkey?) throughout the first section, against a bouncing waltz *staccato* in the right hand.

The second section is louder and fuller in tone. Be sure to note the *marcato* passage for left hand, beginning with measure 20. The donkey trot is established again in measure 30 and the first theme again enters leading this time to a short *Coda*.

OUT OF THE PAST
By JULES MATTHEWS

Here is a cross-hand piece in which the right hand carries the melody in the bass, while the left hand passes over to play the accompaniment voice in the treble. At the end of the fourth measure, the hands alternate and play in normal position. This alteration occurs every four measures throughout the piece. When the melody lies in the lower register it is played *legato*. When it appears in the treble it is marked *pizzicato*—detached.

WINGED WINDS
By C. BURLEIGH

The second theme, beginning measure 34, is somewhat brighter in mood and alternates between right hand and left. The first theme is heard again, D, C, and ends at *Fine*.

WHITE DAFFODILS
By STANFORD KING

A musical sketch in which flowing melody and scintillating rhythm combine in a pleasing manner. Use your best possible singing tone on the sustained passages and play the triplet figures with staccato and well articulated finger *legato*. Use the pedal with extreme care, so as not to blur the *legato*.

The middle, or *Trio* section, is more peaceful in character. Be sure to make fine contrast, in this section, between *legato* and *staccato*. The phrases from measure 60 on, should be released rather sharply. Observe all sustained notes and accents, as they have an important bearing on the interpretation.

COUNTRY LANES
By F. KEAT

This piece of Frederick Keats calls for good, clean finger *legato*, when playing the

passages in 16ths, and a crisp, forearm attack to play the *staccato* chords.

The pedal is used sparingly—the melodic broken chords are much pedaling. The line is too active for much pedaling. The melody should be rolled off with a sharp twist of the hand.

Remembering that “Contrast is the first law of all Art,” make as much of it as possible between *legato* and *staccato*, *forte* and *piano*, and so on. In the *Trio* section be sure to establish a well marked rhythm. Do not allow the 16ths in this section to drag or sound “lazy.” If anything, they should be shortened and have almost the effect of grace notes.

WHIMISIES
By C. W. LAMONT

Keep the title well in mind, while playing this number. In style it should be a mixture of a capriccio and a scherzo. Roll the triplet figures of the first theme, and be sure to toss off sharply at the end of each slur line. The grace notes should be “licked” in a brilliant manner and the *staccato* left hand beat crisp throughout the entire first section. The first theme is in B minor and the second in the parallel major—B major. In the second section, the mood, or whim, has changed. The melody is in the upper register and the right hand and flows along smoothly and with serenity. Let the left hand roll the accompaniment groups in 16ths.

This is an excellent piece to develop sharp phrasing and rhythm, contrast in tone and freedom of style.

THE STARS
By SCHUBERT-MAIER

Here is a novelty for ETUDE readers, arranged by one of America's foremost musicians. As a concert artist and teacher Mr. Guy Maier has long since carved his niche in the Hall of Fame. Recently he has been added to THE ETUDE staff and conducts the popular Teachers' Round Table. Mr. Guy Maier has long since carved his niche in the Hall of Fame. Recently he has been added to THE ETUDE staff and conducts the popular Teachers' Round Table.

The piece opens slowly and tenderly with a two-measure introduction which establishes the rhythmic swing. The theme is carried, first by the right hand. It lies in the “violinello register” of the piano, and it should emulate, as far as possible the total quality of that instrument. Remember, it is easy to get a good tone on a fine instrument. It is *variety* of tone that calls for skill on the part of the performer. Strive for tonal nuance when playing this beautiful melody and do not forget that a *melody line is constantly changing in “thickness.”*

Beginning at measure 11, note how the theme passes from one hand to the other, and clearly indicated with guide lines. Add this beautiful transcription to your repertoire and try to play it as you might imagine Mr. Maier playing it.

PRELUDE IN E MINOR
By J. S. BACH

This Prelude in E Minor from “Eight Short Preludes and Fugues for Organ” has been transcribed and expanded into a concert version by Gilbert Beard. There is no reason why the works of the old masters should be deprived of the possibilities of being used to supply these qualities without violating the character of the original.

Let the sustained chords be as organic as possible in sonority; keep the tempo at a moderate pace and play quietly and expressively.

Let the inner, or moving voices, flow smoothly and evenly without obstruction. Try to produce an air of dignity with out stiffness, a line of distinction often overlooked by the amateur.

This will be an interesting addition to the repertoire of those who are always on the alert for something “new” from the masters.

THE POET SPEAKS
By R. SCHUMANN

Technically very easy—musically quite difficult, is this short number from Schumann. So much is assumed on the part of the performer by way of tonal nuance, rhythmic inflection, poise and balanced phrasing. The tempo is *Lento*, quite slow. The opening chords must be organized with more intensity given the upper, or melody line. To produce this effect let the finger side of the right hand carry most of the weight, applying what percussion is needed, according to the tone desired. Pedal in the second section.

Let the little *radenax* passage be played like a *recitative*. Dynamics and phrasing are clearly marked and should be followed faithfully.

HERE WE COME
By S. FOAVER

Here is one for the first grader. With three exceptions, all the notes are quarter notes. It remains pretty much in the five-finger position throughout. It is useful, has a real snap and is quite easy. Words are supplied to help give atmosphere.

THE FIRST DANCE LESSON
By M. L. PASTORS

A waltz in grade one. The key is G major and the *Tempo moderato*. The melody lies in the right hand while the left hand supplies a broken-chord accompaniment.

SWINGING ALONG
By ALEXANDER BENNETT

An excellent short summer music course offered by several schools in your region?

A BIRD CALLS IN THE WOOD
By B. WAGNER

This piece is intended to develop the playing of three-note phrase groups. The words “drop,” “connect,” “roll” will be theme phrases in performing these phrases; that is, arm drop on the first note, connect the second note with finger *legato* and roll the last note. Care must be exercised in the release of these phrases. Many of them end with a sustained note, in which case, roll into the key without releasing, and raise the hand just in time to create a beautiful phrase.

Keep the tone subdued and try to imitate the chirping of a bird.

A LITTLE JOYRNEY
By H. P. HORKINS

This little number is a good example of thematizing in the inner voices. On the first theme, for instance, the melody line is

(Continued on page 92)

The Student at a Standstill

I am at a standstill in my musical education. I have taken lessons since I was eight, until I was just a high school senior. When I stopped, I was studying at about the same level as I was in the fourth grade. And I started a music class after finishing high school. I went to our State Normal College and got my first teaching certificate in Primary Grades. I have taught for ten years, and during only six months of those teaching years did I go back to the study of music.

In the past three years I have again taken up my music teaching and am now realizing what has been left out of my musical education. I have tried studying by myself and on my own, and some of the other names, what I know is true. For study and technique, I have been working on Beethoven's “Sonata Pathétique,” in C Minor. I can play it as fast as notation goes, but low dry and tasteless in sound.

Should I go to a teacher in a nearby city, or purchase in my study—Mrs. J. J. L. Michigan.

Many music teachers would be better off were they to adopt the course that you have taken. I often recommend students whose musical talent is not overwhelming, to take a regular Normal School training. Generally, with a school teacher's certificate in your pocket, you are assured of some kind of job; meanwhile you can develop your musical talents along the way. Then, if you find the music all-absorbing and your piano or violin class growing, you can discontinue the school work.

But unless one studies constantly one soon reaches what a teacher (for whom Johnny stubbornly refused to play another note at the lesson) appropriately called an “impasse.” I see nothing for you sorry to find the best musician in your district, whether he be a pianist, violinist, organist or whatnot, and get him to help you find out what is hidden behind the notes. Very often, lessons with such a sensitive musician can be of inestimable help, even if your instrument is not his specialty.

At the risk of discouraging you I am sorry to say that you will make no progress by going it alone.

Could you not manage to take one of the excellent short summer music courses offered by several schools in your region?

ALTAIR OF THE NOTRE DAME DU MONT, of Montreal, when Chopin played the funeral of his friend, Alphonse Nourrit.

I like that expression, “what of her teacher?” It shows that you are taking stock of yourself, constantly weighing criticism and appraising your own work. (Go thou, and do likewise, gently reader.) Be sure that you do not push the girl along too fast; one of the surest ways to drive her away from music is to give her “hard” pieces too soon. Give her time to enjoy thoroughly and to master the music of her grade, thereby developing a good foundation for musical and pianistic facility—qualities sadly lacking in most of our students today.

I refuse to be drawn into this everlasting “grading” dispute, but I am sure many teachers will agree that Williams' excellent “First Year at the Piano” is too much to expect of a young pupil in one year—and that by the end of the volume Mr. Williams has led the student well into the second grade.

You might now like to use Mathews' Volume II, (if it is not too easy) or some Burgmüller studies, or that delightfully stimulating new book by Elizabeth Quail, “Rhyne & Reason,” a series of musical terms expressed in point of view of the classical exercises, and so on, all sensitively edited and well chosen. I advise you to examine it.

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given will be published. All questions directed to this department must be of a nature to interest its readers in general. Mr. Maier can not answer personal questions by mail. *THE ETUDE*'s staff of experienced musical experts will endeavor, however, to give the inquirer information when possible. It can not answer lists of questions for examinations and contests.

Such concentrated study often puts one back on the main track and holds one there for the whole winter. You will find some of the best of these schools in the advertising columns of *THE ETUDE*, anxious to offer the results of their experience in just such cases as yours.

A Special Problem

I have a special problem in one little bit of ten years. She started her study in October, having had no previous training. She, however, has a great deal of musical ability and before taking lessons she “picked out” little tunes on the piano. I started her in Williams' “First Year at the Piano.” She has completed that book very satisfactorily, having had all the major scales and quite a few of transposition work. I have continually supplemented her work with piano literature. The first music that I handed to her, which she has made her own, was a part of Rogers' “Lullaby, Scenes, for the Piano.” She has never worked on Gurlitt's “Waltz, for the Piano,” and she is doing very well with it.

She really has no special problem that I can see and loves to play the piano and to practice. But what of her teacher? Her family is quite musical and she has had a great deal of instruction from any of the more experienced teachers in the city. You tell me that my program with her is very much at fault. I think I am doing well with her.

Will you please advise me as to future work for her? And how would you like her training so far? What grade in music is she ready for? I have looked over several second grade books and think they are too easy for her. Will you suggest something good?

I require all school children who study piano to practice at least ten minutes a day, and too much, is it? The former teacher, who has been very successful, and occasionally I am criticized for this.

Do you know the romantic tale of Schubert's *Star*? Madame George Sand tells how Chopin, during his three months' stay in Mallorca (in 1839), after the near tragic winter in Majorca, was one day shocked to hear that his friend Alphonse Nourrit, a famous tenor, had died.

It was said that he took his own life because the public was no longer showering the applause on him to which he was accustomed. (Such were the tender sensibilities of tenorists in that earlier day.) Chopin was asked to play the organ for Nourrit's funeral in the church of Notre Dame du Mont. The public, hearing this, crowded the church to perfection, expecting him to play some dramatic fantasia or funeral march of his own. But shyly, he went up to the choir loft, and there, while Madame Sand hid behind the organ, he played the faint echo from a far off world, the whisper of an unknown little girl by Schubert. It spoke softly of “the stars swinging in the blue sky from music is to give her eternal song as they look tenderly down upon us.” The audience scarcely knew when the music ended. There fell over the church a hush of awe and pianistic facility—qualities sadly lacking in most of our students today.

Practice requirements should be on a sliding scale; under ten years of age I think one-half hour daily is enough, unless the child is very talented. In that case anything up to one and one-half hours should be demanded (even if he rebels). Over ten, an hour can safely be expected from the ordinary pupil, except when the school home work is back-breaking. (It is often just that; and ought not to be permitted to get in the way of music.)

Teachers' associations and school boards.

Schubert's “Stars”

Sometimes ago, when you played in Buffalo, I heard and listened with great pleasure to everything you said, especially to a piece called “The Stars.” I have written to several teachers about this for I have never heard of it; so they have written to me to find out if I have never forgotten the emotional part of it. I have not, and I am very glad to say that I read your page from it in my teaching and my own efforts to perfection.

Do you know the romantic tale of Schubert's *Star*? Madame George Sand tells how Chopin, during his three months' stay in Mallorca (in 1839), after the near tragic winter in Majorca, was one day shocked to hear that his friend Alphonse Nourrit, a famous tenor, had died.

It was said that he took his own life because the public was no longer showering the applause on him to which he was accustomed. (Such were the tender sensibilities of tenorists in that earlier day.) Chopin was asked to play the organ for Nourrit's funeral in the church of Notre Dame du Mont. The public, hearing this, crowded the church to perfection, expecting him to play some dramatic fantasia or funeral march of his own. But shyly, he went up to the choir loft, and there, while Madame Sand hid behind the organ, he played the faint echo from a far off world, the whisper of an unknown little girl by Schubert. It spoke softly of “the stars swinging in the blue sky from music is to give her eternal song as they look tenderly down upon us.” The audience scarcely knew when the music ended. There fell over the church a hush of awe and pianistic facility—qualities sadly lacking in most of our students today.

Many persons have tried unsuccessfully to get *The Stars*, that I had several hundred mimeographed copies made of my own arrangement. This supply being quickly exhausted, I asked the Editor of *THE ETUDE* to publish *The Stars* in this issue.

I hope you will play the melody calmly and coolly, with a soft singing tone, and the accompaniment with gently rocking rhythm. If it is not too easy, or some Burgmüller studies, or that delightfully stimulating new book by Elizabeth Quail, “Rhyne & Reason,” a series of musical terms expressed in point of view of the classical exercises, and so on, all sensitively edited and well chosen. I advise you to examine it.

Stage Fright

Will you please tell me how to overcome stage fright? I have been taking piano lessons for a year and a half. I am a teacher in a public school. I am between twenty-five and thirty, which is not bad, considering I am a trouble with my eyes and work steadily. I am able to play my piece well when there are no outsiders around, but let someone come into the room and I cannot even play the first notes. I realize that my trouble is mainly lack of confidence, but I have done my best to conquer it and am getting nowhere and would like very much to play well in public.—R. A. S., Ohio.

I do not believe that stage fright is ever entirely conquered. So far as I know there is only one single (and yet so difficult) way to control it, and that is to know your pieces so thoroughly that the nervousness will not actually affect your memory or your playing. If you school yourself to practice with as intense concentration as possible, and with the most sharply pointed attention to your work every moment, you will find the matter of stage fright not nearly so terrifying. How can anyone practice carelessly, lackadaisically and distractedly by himself, expect when he plays before others, that some benign spirit will come to his rescue? If you do not train yourself in all your practice to play every passage perfectly the first time, how can you expect anything other than imperfection or downright calamity in public?

Every note should be so thoroughly learned that you are able to play the whole piece, measure by measure, in your lap or on the table, each hand alone, then hands together, seeing in your mind's eye every finger on every piano key, hearing in your mind's ear the length of every note and rest. This must be done so often, so slowly and so thoroughly that it should take fifteen minutes to one-half hour to get a single piece of ten or four pages. That is what I mean by “knowing your stuff.”

It is sad but true that most students will never submit to the necessary discipline, and therefore never play well. I hope you will, for your letter shows as though you really “mean business.”

Good luck to you!

THE ORGAN LOFT OF NOTRE DAME DU MONT



THE ORGAN LOFT OF NOTRE DAME DU MONT

How They Gave Early Concerts

By Clement A. Harris

DURING THE GREATER PART of the history of mankind music was looked upon merely as an accompaniment to something else—chiefly worship, military maneuvers, dancing, and banquets. Doubtless many a solitary shepherd whistled the lonely hours by playing on his reed-pipe; and oftentimes a few friends would meet and play or sing together. But in these cases there was no audience. Yet, as early as 1290, we find recognition of music as of value on its own account. That is, unless we can imagine that the four hundred and twenty-six musicians, including the most eminent "Minstrels of Honour," to give them their contemporary title, many of them from overseas, who assembled at Westminster to celebrate the marriage of Princess Joan, never performed except at banquet or dance. But not till 1460 do we find the first definite record of a meeting for music purely for music's sake—which of course does not mean that no such meeting had ever taken place previously.

At a court ceremony in connection with the "churching" of Edward IV's Queen, we are told that "After the Banquet and State Ball a State Concert was given, at which the Bohemian Ambassadors were present, and in their opinion as well as that of Tetz, the German who accompanied them, no better singers could be found in the whole world than those of the English King." The quotation from Chappell's "Old English Popular Music" is evidently a translation from Tetz's account, and we must not take the word concert as having been of contemporary English use. The earliest contemporary example we have found is in "Evelyn's Diary" for May, 1659: "To London—a concert of excellent musicians." The word is believed to have been derived from "consort," as in the very familiar phrase "a consort of violas."

The First Impresario

DESPITE THESE earlier examples, a series of music-meetings, organized by John Banister in London, in 1672, is often spoken of as giving us the first example of a concert. The reason is that they were the first unconnected with any court functions, and admission to which was by payment of a fee—one shilling—concerts being thus thrown open to the general public. There was also another feature in their being announced by means of the printing press. The meetings were regularly advertised in the (weekly) *London Gazette*, the first advertisement running as follows:

"These are to give notice that Mr.

John Banister's house, now called The Music School, ever against the George Tavern in White Friars, this present Monday, will be music performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon in the future at the same hour."

How novel the venture was regarded at the time is shown by the fact that the "excellent masters" insisted on being hidden behind a screen, at least at the first per-

newspapers appeared only very gradually. Thus Oxford does not seem to have had one in 1733. Nevertheless the printing press was put to a use in connection with music which apparently was a novelty at the date mentioned.

This we learn from that "dull and dusty pedant" (see the *Dunciad*) Thomas Hearne the antiquary. He is indignant that admission to the sacred precincts of the Sheldonian theater should have been granted to "one Handel, a foreigner (born, they say,



THE EARLIEST KNOWN CONCERT TICKET

This earliest (?) concert ticket extant is evidently a season ticket (price five guineas) for the series of six concerts given in 1764-5 at the Carlisle House, Soho Square, London, and known as the "Soho Concerts." This admission card is a worthy tribute from one art to another, for Giambattista Cipriani and were among the most eminent craftsmen of their day. In the museum at Naples, however, there are some old concert admission tickets; but these are little pieces of stone shaped, curiously, in something of a resemblance of the body of a violin, though made centuries before the invention of the violin.

formance! But the misgivings proved groundless, and these daily concerts continued practically till Banister's death in 1679.

The "Press Notice" is Born

THE ADVERTISING of these music meetings was the more significant since, though the first English newspaper, advertisements were not inserted till about 1650, and did not become a regular feature till 1675, when "a shilling was charged for a horse or a coach for notification, and sixpence for renewals." In the provinces,

at Hamburg" and "his lousy crew, a great number of foreign fiddlers." (The pendant errs, of course; Handel's birthplace was Halle.) To make matters worse, the "foreigner" is "publishing papers for a concert-to-day (July 5) at 5/- (five shillings) a ticket." Moreover "His book (not worth 10/-) he sells for 1/- (one shilling)."

Here, then, we have our first record of a printed book of words and of the issue of tickets. I am not aware of any of these British music meetings being still in existence. But in the date, which, whether the earliest extant or not, is surely the most artistic ever issued.



JOHN BANISTER (1638-1679)
Who instituted the first concerts with an admission fee

A Bach in Albion

IT WAS IN 1759, Carl F. Abel, a pupil of J. S. Bach, took up his residence in London, and in 1762 Johann Christian Bach, youngest surviving son of J. S. Bach, followed him. The two lived together, and three years later, formed a concert partnership which lasted till Bach's death in 1782. J. C. Bach, though not without traces of the family tradition, adopted "the pleasant and somewhat superficial manner of the Neapolitans"; and it is probably due to this that the enterprise was so successful. It seems almost incredible in the present day, but his name was familiar in the chief capitals of Europe, while that of his father was hardly known outside his own parish, and was chiefly remembered therein as that of a schoolmaster notoriously unable to control the boys placed under him.

The business machinery, which surrounds the giving of a modern concert, is very different, in contrast. It involves many extraordinary details. The advertising matter, alone, may run into thousands of dollars of the expense—what with billboards, newspapers, press agents, and so on.

The making of the tickets for a large auditorium is, in these days, largely a matter of sending an order to a big printing specialist, such as the Globe Ticket Company, in the United States, which has the seating plans of hundreds of auditoriums and theaters, all of them different and furnishing printing complications, in spite of which one of these companies can turn out, in an amazingly short time, a set of tickets numbered according to the seating plan of one of these houses. The manufacturing of these tickets has built up to unusual and large industry in this country, one which depends almost exclusively upon the making of tokens of admission. The making of railroad and steamship tickets is usually a business independent of this.

SELF-TEST QUESTIONS

1. What is the date of the first known meeting for music making?
2. Who gave the first concerts in London, with paid admission?
3. What supposedly modern custom was practiced at the first of these concerts?
4. What and where is the earliest known authentic admission ticket?
5. What is the first record of a printed program with words of songs?

FASCINATING PIECES FOR THE MUSICAL HOME

DANCE OF THE GRACES

HELEN L. CRAMM

Grade 3.

Tempo di Minuetto M.M. $\text{♩} = 50$

Copyright 1936 by Theodore Presser Co.
SEPTEMBER 1936

British Copyright secured

555

School Bells Again

We can hear them ringing already, although we are writing this on a boiling July afternoon (134° in the shade and official, Phoenix). It is not too hot, however, for us to be thinking about our teacher readers and to be reminding them that their success will largely depend upon their preparation and activity. Do not forget the story of the boy whose teacher took his class to the Natural History Museum, with its stuffed birds and animals, only to hear him sneer at leaving, "Gee, 'twasn't nothing but a dead circus!"

The child of today is a live child, accustomed to live materials and methods. Even the subject of "Fossils" must be presented in a live fashion, stanzas. The music teacher, who succeeds in these times, is the one who knows how to fill each moment of the lesson with living interest. She musical advances, and use every possible device to keep pupils interested. They must be kept alertly enthusiastic.

AUTUMN REVERIE

ON THE TERRACE OF SAINT GERMAIN

This is one of the most luscious of the melodies of the American composer, Evangeline Lehman. It was written on the romantically beautiful terrace of St. Germain, which skirts the St. Germain Forest in France, near where Henry IV was born and Francis I lived. Imagine golden leaves dropping on the grass in a warm autumn sun. Grade 4.

EVANGELINE LEHMAN

Andantino moderato M.M. ♩ = 44

Tempo I ma più tranquillo

THE DONKEY TROT

We now and then come upon a piece of music with an especially rollicking rhythm such as that of this composition which is sure to be contagious in its appeal. It should be a fine recital number. Grade 3.

At a jog trot M.M. ♩ = 104

C. FRANZ KOEHLER

MURMUR OF THE WAVES

Smooth even performance, effective phrasing, and appropriate use of the legato touch, will make this attractive piece a fine exhibition number.
The composer, an experienced teacher of Cleveland, Ohio, is one of our most prolific and gifted writers.
Grade 4.

FREDERICK A. WILLIAMS
Op. 165

Allegro con brio M.M. $\text{♩} = 72$

Copyright 1936 by Theodore Presser Co.
558

British Copyright secured
THE ETUDE

OUT OF THE PAST

Valse lente M.M. $\text{♩} = 68$

WALTZ

JULES MATHIS

Copyright 1936 by Theodore Presser Co.
559

British Copyright secured
559

WINGED WINDS

CECIL BURLEIGH, Op. 26, No. 2

Swiftly; rushing M.M. ♩ = 100

Copyright MCMXIX by Oliver Ditson Company
560

International Copyright secured
THE EDITION

Coda

increase rapidly in power

Broadly

WHITE DAFFODILS

White daffodils are more familiarly known by the poet's name, Narcissus. An old Greek legend tells how a handsome youth fell in love with his own reflection in a pool and was turned to a flower. Elsewhere in this issue will be found a short sketch of the composer, who has a rare gift of melody and who gives promise of a brilliant future. Grade 4.

Allegretto grazioso M.M. ♩ = 100

STANFORD KING

simile

Fine

Copyright 1936 by Theodore Presser Co.
SEPTEMBER 1936

British Copyright secured

Musical score for the first system of "Country Lanes". The score is written for piano in 2/4 time, featuring treble and bass staves. It includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "Moderato M.M. ♩ = 76". The score is divided into sections with measures numbered 20, 30, 40, 50, and 60. The key signature is one flat (B-flat). The score concludes with the instruction "D.C. al Fine".

COUNTRY LANES

FREDERICK KEATS

Grade 3. Moderato M.M. ♩ = 76

Musical score for the second system of "Country Lanes". The score continues from the first system, maintaining the same notation and tempo. It includes measures numbered 10, 20, 30, 40, and 50. The key signature remains one flat. The score concludes with the instruction "D.C. al Fine".

Copyright 1936 by Theodore Presser Co.
SEPTEMBER 1936

British Copyright secured
563

WHIMSIES

Grade 4.

Allegro vivo M.M. $\text{♩} = 88$

CEDRIC W. LEMONT, Op. 20, No. 4

Allegro vivo M.M. = 88

p *leggiero*

cresc. *p* *cresc.*

Last time to Coda *meno mosso* *mf*

tusingando

cresc.

f *D.C.*

CODA

Copyright MCMXVIII by Oliver Ditson Company

Copyright MCMXVIII by Oliver Ditson Company
564

International Copyright secured
THE ETUDE

MASTER WORKS

THE STARS

FRANZ SCHUBERT
Arranged by Guy Maier

"The stars, swinging in the calm blue sea of Heaven, singing their eternal song as they look tenderly down."

Here is a real novelty arranged by Guy Mäler, who, in the Teachers Round Table of this month, tells a very sensational bit of history relative to its origin. In German collections of Schubert's songs, it is known as *Die Sterne*, with the words by Fellinger.

Slowly and tenderly M.M. = 92

Slowly and tenderly M.M. = 92

pp *mp* *p* *mf* *poco rit.* *a tempo* *pp* *ppp* *dim. e rit.*

Copyright 1926 by Theodor Rosen Co. British Copyright secured

Copyright 1936 by Theodore Presser Co.

British Copyright secured

PRELUDE IN E MINOR*

Here is one of the most distinctive Organ Preludes of Bach, in a new and effective transcription for the piano. It will make an excellent study for chord playing and the use of the pedal. While there is no damper pedal in general use in Bach's time, there can be no objection to taking advantage of this addition to our modern piano by the student of to-day. Grade 5.

JOHANN SEBASTIAN BACH
Concert version for piano by Gilbert Beard

Sustained, and with organ-like sonority, about $\text{♩} = 70$

Quietly and expressively

Quietly and expressively

con Ped.

Copyright 1936 by Theodore Presser Co.
SEPTEMBER 1936

*From EIGHT SHORT PRELUDES AND FUGUES for Organ.

International Copyright secured
565

poco più p
15
poco rit
20
a tempo
pp dolce
30
dim. a rall.
35

† It has been found effective to repeat the last eight bars. In the original, the Prelude concludes with the bar enclosed in brackets. G. B.

THE POET SPEAKS DER DICHTER SPRICHT

Grade 3.

Lento M. M. ♩ = 112

R. SCHUMANN

p
Pedal
rit
a tempo
rit
a tempo
rit
ritardando
15
20

THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THE LORD IS MY SALVATION

Tyrone King

Cecil Ellis

Andantino
mp
f
rit
mp a tempo sempre legato
mf
rit
a tempo
mp
molto rit.
mf
molto rit.

The Lord is my sal - va - tion, King of kings and font of grace; Sur -
round - ed by an An - gel host, Lord o - ver end - less time and space. The Lord is my sal -
va - tion, In His bos - om shall I rest, Con - tent for - ev - er to a - bide, Safe in that
ha - ven of the blest. The Lord is my sal - va - tion, In His bound - less love I
know A faith se - rene, no fear can sway, No doubt can shake or o - ver - throw.

Copyright 1936 by Theodore Presser Co.
SEPTEMBER 1936

British Copyright secured
567

Words by
CRISTEL HASTINGS

TRAIL END

Music by
JOSEPH McMANUS

Moderato con sentimento

p dreamily
A trail end, a cab-in, a bit of blue

mf
rall.
p a tempo dreamily

ten.
sea, These are the things that mean heav-en to me, And what does it mat-ter, how

cresc.
ten.

p con
hum-ble, how far, Just so I may find them wher-ev-er they are! A

p con

amore
cab-in that nes-tles a- gainst a round hill Where mock-ing birds whis-tle and bees drone un-

amore

più mosso e cresc.
til The hon-ey-filled air is a med-ley of song, And crick-ets are fid-dling the mer-ry night

più mosso e cresc.

Copyright 1936 by Theodore Presser Co.
569

British Copyright secured
THE NUDE

p a tempo
long. A bit of blue sea, and the tang of its salt, A spar and a

cresc.
p a tempo
cresc.

f largamente
p con espressivo
star in the heav-en-ly vault! What more can I ask, save an old song or two, And a trail end that

f largamente
p con espress.

mf
leads in the gloaming to you, And a trail end that leads in the gloaming to you!

molto rall. e dim.
molto rall. e dim.

Swell *mp* = 8' and 4' with Oboe
Prepare Great *mf* = 8' with Sw. coupled
Choir *mp* = Clarinet 8'
Pedal *mp* = Bourdon 16' with Sw. coupled

INTERMEZZO

WILLIAM REED

Allegretto
MANUALS Sw. *mp*

PEDAL

Gt. mf

dim.
Last time to Coda

Sw. mp
dim.

Più mosso
Ch. *mp* Clar.
Sw. *p* 8' (without Reed)

off Gt. to Ped.
Sw. to Ped.

Copyright MCMVII by Oliver Ditson Company
SEPTEMBER 1936

International Copyright secured
569

p Ped. *p* 8' and 16' uncoup.

mp St. Diap. (Sw. Coup.)

poco rit.

mp a tempo Sw. add Oboe

mp

rit.

meno mosso e sostenuto

Tempo I

Ch. mp Clar. with Sub octave

mp

rit.

Sw. p 8' (without reed)

cresc.

off Sub octave

dim. e rit.

D.C.

CODA

Sw. 8' only

dim.

dim. e rit.

Gl. soft 8' (Sw. coup.)

dim.

Sw. to Ped.

pp and 16'

OLD VIRGINIA

SAMUEL GARDNER, Op. 24

Rather slowly gently

Violin

very sustained

expressive

Piano

very softly

The melody marked

with little pedal

mf

p

gently expressed.

pp

The melody expressive

ppp very subdued

poco rit.

a tempo

pp

pp

poco rit.

mf

a tempo

gently

melody mf

pp

pp

gliss.

pp

SWEET JASMINE

SECONDO

VICTOR VEDOVA

Arr. by R. Spaulding Stoughton

Tempo di Gavotta M.M. $\text{♩} = 132$

mf

mp

Fine

TRIO

sempre stacc.

D.C.

* From here go back to S , and play to *Fine*; then play *Trio*.
Copyright 1936 by Theodore Presser Co.

572

British Copyright secured
THE STUDIOS

SWEET JASMINE

PRIMO

VICTOR VEDOVA

Arr. by R. Spaulding Stoughton

Tempo di Gavotta M.M. $\text{♩} = 132$

mf

mp

Fine

TRIO

D.S. S

D.C.

* From here go back to S , and play to *Fine*; then play *Trio*.

SEPTEMBER 1936

573

PROGRESSIVE MUSIC FOR VIOLIN ENSEMBLE

DAINTY DAISIES

CLARENCE KOHLMANN
Arr. by Hugh Gordon

Tempo di Gavotta M.M. ♩ = 126

Piano
ad
lib.

The piano part begins with a melody in the right hand and a bass line in the left hand, marked *mf*. The first violin part enters with a similar melody, also marked *mf*. The second violin part follows with a similar melody, marked *mf*. The score includes various dynamics such as *cresc.*, *f*, and *poco rit.*, and concludes with a *Fine* marking.

DAINTY DAISIES

CLARENCE KOHLMANN

1st VIOLIN

Tempo di Gavotta M.M. ♩ = 126

The 1st Violin part begins with a melody marked *mf*. It includes various dynamics such as *cresc.*, *f*, and *poco rit.*, and concludes with a *Fine* marking.

2nd VIOLIN

Tempo di Gavotta

The 2nd Violin part begins with a melody marked *mf*. It includes various dynamics such as *cresc.*, *f*, and *poco rit.*, and concludes with a *Fine* marking.

DAINTY DAISIES

CLARENCE KOHLMANN

3rd VIOLIN

Tempo di Gavotta

The 3rd Violin part begins with a melody marked *mf*. It includes various dynamics such as *cresc.*, *f*, and *poco rit.*, and concludes with a *Fine* marking.

DAINTY DAISIES

CLARENCE KOHLMANN

4th VIOLIN

Tempo di Gavotta

The 4th Violin part begins with a melody marked *mf*. It includes various dynamics such as *cresc.*, *f*, and *poco rit.*, and concludes with a *Fine* marking.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1.

HERE WE COME!

MARCH

SIDNEY FORREST

Tempo di Marcia M.M. ♩ = 126

One, two, three, four, All to-gether, One, two, three, four, Here we come! One, two, three, four, Oh, what fun to march a-long to John-ny's drum. First the left foot, then the right, Thro' the gate and up the street; Clear the side-walk, here we come While the drum says "Bum-bum-bum!"

Copyright 1936 by Theodore Presser Co.

British Copyright secured

THE FIRST DANCING LESSON

M. L. PRESTON

Grade 1. In waltz time M.M. ♩ = 126

Step with me, One two three, It's as eas-y as can be, One two three, Don't you see? Now come and dance with me.

Copyright 1936 by Theodore Presser Co.

British Copyright secured
THE ETUDE

SWINGING ALONG

ALEXANDER BENNETT

Grade 2.

Play with a decided swing M.M. ♩ = 104

One, two, three, four, All to-gether, One, two, three, four, Here we come! One, two, three, four, Oh, what fun to march a-long to John-ny's drum. First the left foot, then the right, Thro' the gate and up the street; Clear the side-walk, here we come While the drum says "Bum-bum-bum!"

Copyright 1936 by Theodore Presser Co.

British Copyright secured

A BIRD CALLS IN THE WOOD

BERNARD WAGNESS

Grade 2.

Giojosoamente M.M. ♩ = 100

Step with me, One two three, It's as eas-y as can be, One two three, Don't you see? Now come and dance with me.

Copyright MCMXXXII by Oliver Ditson Company, Inc.
SEPTEMBER 1936

International Copyright secured

Grade 2.

A LITTLE JOURNEY

H. P. HOPKINS

Andante M.M. $\text{♩} = 66$

Copyright 1936 by Theodore Presser Co.

British Copyright Secured

ARPEGGIO THE CLOWN

Arpeggio is a funny clown,
as funny as can be;
He's always jumping up and down,
as you will plainly see.

Grade 2.

Scherzando M.M. $\text{♩} = 112$

A. LOUIS SCARMOLIN, Op. 86, No. 3

Copyright MCMXXXI by Oliver Ditson Company

International Copyright Secured
THE STONE

Radio and Music

(Continued from Page 541)

musical instruments in a century or more. Indeed the glory of many of these instruments lies just in their age. A Stradivarius is more desirable than a violin dated 1936. The human ear, however, is capable of hearing tones which lie much above and much below the notes producible on any instrument. We can go just so high on the highest flute; but the human ear can hear higher. We can go just so low on the deepest contra-bass; but the ear can hear lower. Naturally, the written music we possess is calculated to meet the scope, not of the human ear, but of the playable instruments. Now, radio can do better.

Through instruments of an entirely radio-electric character (vacuum tubes and the like), it is possible to generate new sounds, which reach both higher and lower than those of any known instrument, and by this means it is also possible to produce musical sounds between the half tones now enjoying this approximating the full gamut of hearing. These sounds are not reproduced from some already existing source, as is broadcast music; they are created within these radio instruments. You can get an accidental example of radio generated sounds in the "whistling" that sometimes comes over the radio in switching from station to station. In its accidental state, such whistling is not especially desirable; but it forms the basis of radio produced tones. These sounds can be made purposeful as well as accidentally; more than this, they can be refined, modulated, amplified, adapted as to timbre, and made into entirely agreeable tones, capable of inclusion in fine music.

We already have seen the very beginning of electrically produced sound in the instruments demonstrated by Professor Thorelli, by virtue of which music is made, not by striking or vibrating strings or reeds, but by changing the electric characteristics of the circuits, amplifiers, and the like, contained within the instrument. This idea can be carried further. As scientific and technical development advances, it will become possible to create sounds of sufficient variety to conform to the full scale of human audition. When this is done, the quality of the tones will be perfected, their volume will be controlled. A mere finger pressure may call forth the full, crashing splendor of a Beethoven fortissimo.

Opportunities Multiply

SO MUCH for the instrument. Consider now the completely new fields it will open to musicians. As these new tones are brought into existence, new instruments will be built to utilize them, new schools of interpretative art will come into being to play the instruments, and new compositions will be needed to probe this wider field of interpretation.

It is often charged that all the "canned music" of this machine age of ours is proving detrimental to the distinctly personal arts of creation and interpretation. I take exactly the opposite view. There is no music, "canned" or otherwise, that does not find its inception in the very personal arts of creator and interpreter. The composition must be there, and someone must perform it before the phonograph or the microphone can do anything with it. What the new instruments have done is to provide new wings for the distribution of say, for argument's sake, that some individuals have been deflected from personal music making by the greater ease of hearing their favorite works performed in

masterly style, over the radio. But what happens in exchange?

Royalties are paid to composers and publishers before the work reaches the ear. Arrangers are kept busy preparing it for the radio orchestras. Soloists are engaged, by the various broadcasting stations throughout the country, to interpret it. Each of those stations maintains one or more orchestras of thirty or more men, to accompany the soloists. Conductors, assistant conductors, rehearsal masters, and librarians minister to the needs of the men in the orchestras. Without going farther through this musical House-That-Jack-Built, it becomes clear that, for the handful of persons who no longer make music, whole armies of people are enabled to earn their livings and to serve the cause of art as well. We can scarcely call this detrimental. Machines which distribute an art also consume that art, providing greater demand for the creators and interpreters without which no art can survive. The future development of these machines will mean an even greater demand for fresh material. But the highly perfected our distributing machines become, the greater will be the demands of our listeners. Which makes it appear that the only person to suffer by this mechanical progress is the one who is satisfied with mediocrity, who cannot or will not expand his powers to the full limits of great work. Personally, I am inclined to applaud the development of any means, mechanical or otherwise, which open up possibilities of a new range of color of musical sounds. This would give fresh stimulus and impetus to further creative effort and greater work.

The Best Demanded

UNDOUBTEDLY, the demands of our listening public are becoming more and more discriminating with every day. And again, oddly enough, our art standards are being elevated by the very force which so often has been said to crush them—commercialism. The development of radio belongs to science, but its practical application, in America at least, is also a commercial affair. Our networks are privately owned, our public pays no license fees, and our programs enjoy unhampered "freedom of the air." Expenses are defrayed by commercial advertising, and this, it is sometimes said, tends to ruin program value. But I do not share the latter view. The contrary would seem to me to be the fact.

While there is no scientifically accurate check up of program popularity, surveys indicate that nine times out of ten the most popular broadcasts are also the artistically superior ones. And this is entirely logical. The advertiser is interested in telling the story of his institution or his product to the largest number of listeners. His first aim, therefore, is to reach as large an audience as possible. In his effort to secure this widest possible audience, he turns his attention to program values, luring his listeners, as it were, by the very finest material available. (Which great artist or great orchestra has not been on the air?) The costs involved in bringing the world's greatest artists and orchestras before the microphones could scarcely be met by government subsidy or the returns from license fees; and, if they were, it could be only on the basis of a government owned and controlled monopoly. It is commercial advertising which has brought into every town and hamlet an array of musical riches

(Continued on Page 550)

NEW

A MUSIC SCRAP BOOK

Including Music Appreciation and Music History

THE OUTSTANDING BOOK OF THE YEAR

GREAT MEN

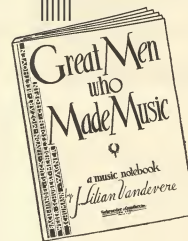
Who

MADE MUSIC

By

J. LILIAN VANDEVERE

Price 60 Cents



Every student of music, regardless of department or age, will find this book of unusual interest and value. All teachers of music will welcome it.

COMMENTS FROM LEADING EDUCATORS—

"This book is very original, and I feel sure that students will enjoy it while learning a great deal about the famous composers. I shall take pleasure in recommending the book to the teachers attending the University."

"The poetic presentation of the material, with the correlation of American historical dates, has met with an enthusiastic reception among my high school pupils. We plan to make this book part of our regular work each season."

"The orderly and direct way in which this book is arranged will enable students to gain a knowledge of these composers without unnecessary detail."

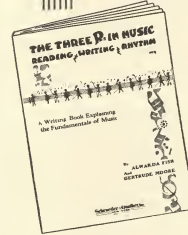
The THREE Rs in MUSIC

By ALWARD FISH

and

GERTRUDE MOORE

Price 75 Cents



A Writing Book Explaining the Fundamentals of Music

Presenting all the titles implies for a solid musical foundation. A work book in which the questions are propounded by the text in a clear and concise way. Invaluable as a supplementary book for both class and private music instruction, leading into first year harmony.

COMMENTS FROM PROMINENT TEACHERS—

"THE THREE R's is a much needed book." "The essentials of elementary study are very clearly and concisely explained."

SCHROEDER & GUNTHER, Inc.

Music Publishers

6 East 45th Street New York, N. Y.

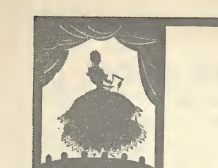
INTRODUCTORY OFFER

E. S.—36

SCHROEDER & GUNTHER, INC.
6 EAST 45TH ST., NEW YORK, N. Y.

Enclosed one dollar (\$1.00) for which kindly send postpaid one copy of each of the above new books.

Name _____
Street _____
City _____ State _____



THE SINGER'S ETUDE

Edited for September by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.



chest tone, thus bringing these tones on a positive level in color as in the diagram below.

Point A indicates a tone in level of the even scale through lack of middle voice breath pressure and low resonance simply. Use each of the following tones as a separate exercise, and sustain each tone as long as it is free and of good color mixture.



Here are helpful points for this middle voice exercise which is the only exercise necessary for right production of these particular tones for, like all parts of the scale, it is a thorough study of their quality and freedom that will bring them up to an even level with the low and high voice. Make then a definite in action and bearing of the voice, when rightly sung, and should receive very careful attention by every student singing.

- (1) Hang the pure buzz close under the bridge of the nose.
- (2) Make the enunciation very pointed at the teeth.
- (3) Sing as a man, to get a very low breath drop on the chest.

And, for still further understanding of the right way to sing these pure chest tones in color and action, three additional help follow.

- (1) The position of the vowel sound, which is long, "a," must really be extreme resonance of a buzz, and be placed very close and high under the nose, with the idea of a very lightly pointed and narrow enunciation.
- (2) Let go of the breath until you have reached the very bottom of relaxation, where the tone is flowing out by itself, free of direct control.
- (3) The object of this exercise is to produce a buzz, long, open, pure nasal buzz which is pure resonance color on the sustained speaking voice foundation.

In order that the middle tones may borrow color and strength from the power house of the chest tones, it is best to imitate in the first middle tones, the full and exact color of the chest tone. And this must be very careful to remember that the breath action must make a jump toward more release and less weight. This has been shown in this same talk in the breath release chart.

The Suspended Tone

SO WE WILL SAY that we have laid the first group of middle tones from the top down, giving the breath entire freedom to use its own action. The enunciation or vowel sound is the firm path upon which the tone travels. The speaking voice pressure must remain firm and low enough to retain the chest voice resonance, while at the same time the tone is hung up on the middle voice breath release from the top down. In other words, the chest tone resonance allows the bright tone to be spoken through the released breath.

An overstatement of low resonance in the middle tones is dangerous to the high tones, because the overloading becomes greater as the singer goes on up the scale and results in a heavier forced tone. If just as bad, the tone that jumps from the natural speaking voice foundation, known as the falsetto tone.

If effort is felt at the throat the student can be sure that the breath is being held back. Release the breath retention, and the throat effort or stiffness will disappear. Let the tone float freely upon the breath stream, use enough low resonance or speaking voice color to add firmness and clear enunciation.

To carry the firmness and richness of the speaking voice or low resonance into the first middle tones, we use the same bright color-vowel as in the practice of the pure

tone which is forced and cutting in action and sound.

Nasal resonance is the correct and comfortable freedom of the breath stream set low upon the nasal and chest resonance, with the happy result of a natural and colorful tone produced as easily as the spoken tone. This much wished for answer to the vocalist's problem is obtained through a careful study and thorough understanding of breath drop, or released pressure, and the fundamental mixture of the easy flowing nasal resonance. The free nasal resonance adds to the tone its bright color and enunciation platform.

To make more clear in the student's mind this idea of nasal resonance and its necessity as the vehicular bottom of the singer's clearly enunciated text, the following chart of explanation phrases for the purpose of making more clear the relation of the speaking voice resonance to the singing voice and to bring to the mind suggested mental pictures that will serve to classify its value and structure.

A careful study of these expressions or patterns of the nasal resonance will be proven of firm value in the way of full understanding and application of this important principle or part of the singing voice. Suggestions for the understanding and correct application of the free nasal, or speaking voice resonance:

- Fundamental resonance, Basic principle.
- Raw material, Chest tone material.
- The clang-color of the voice, Power, brilliancy and youth in the entire scale.
- The resonance by which is built clear enunciation, Power, brilliancy and youth in the entire scale.
- The resonance by which is built perfect pitch.

Turning to the exercise of the pure chest tone, the four notes in the exercise below are all that are necessary as a special practice in this extreme and very valuable part because they are the most favorable in location for experimenting and analyzing the chest tone color, power, and action in all adding a healthy building material, not only to the tones which lie just above them to the first section of the middle voice, but also through the entire range. The highest tone still holds a relative breath pressure and color evenness, or likeness, to the lowest tone in rightly produced voices.

First, learn to accept the word "nasal" as applied to the singing voice, as its pure foundation and thorough working principle. There is such a wide difference between nasal singing and nasal resonance that, in comparison, it can be said to lie at two ends of the pole.

In this illustration we will say that one is white and the other black. Nasal singing is black with obnoxious congestion of the

chest tone being the ground tone or original tone of the voice, and lying nearest to the speaking voice, is the most natural and easy of production.

The most complete breath drop, or complete relaxation of the breath stream, can be obtained by observing closely an easy, floating chest tone, so relaxed upon the chest as to be called a moaning tone. A chest tone can be easily hung upon its own freedom by letting it float out upon its own action without any kind of direct interference or control.

The second influence of the chest tone through the entire scale is its relative and very necessary color. This low voice color is carried into the middle voice through the breath, free and flexible head tone through the free and flexible head tone.

For this reason the breath must be allowed more and more freedom as each tone ascends the scale. There will be no voice and to bring to the mind suggested mental pictures that will serve to classify its value and structure.

Throat stiffness is always caused by retained, repressed, or directly controlled breath. The following chart is meant to give a picture of the breath release in the three voices.

low voice medium voice high voice

Think each of these three tones separately as they are practiced, using each one as a single exercise and color study.

And here is the opposite group of soft, dark color vowels, which balance in action, color and ease of production the equal action and mixture of the two parts of the singing voice.

Soft, dark vowels, Softer influence of high voice, Bell tone color in upper voice, Dilation color in all parts.

Complete relaxation through action.

Low and easy drop of the breath, Broadness, warmth and sympathy in color.

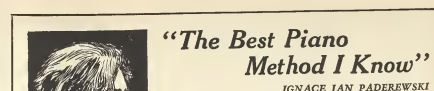
As suggested in the first chart, each of these mental pictures should be given separate study as a single exercise.

The classification of the two opposite sets of low voice sounds becomes automatic in their relation to each other concerning color and action.

A Fundamental Resonance

LET US CONTINUE by talking of the chest tone as the ground tone or in voice. These fundamental tones are the structure out of which the whole voice grows in natural color of quality, in flexibility of action and in full range. It could be rightly called the heart of the singing voice.

In any section of the singing voice the chest tone has two characteristics: very direct influence. The first of these is action. The



"The Best Piano Method I Know"

IGNACE JAN PADEREWSKI

Ignace Jan Paderewski, world-famed pianist-statesman, after a careful examination of the master work of Dr. William Mason wrote—

"Your 'Touch and Technic' is the best piano method which I have read and compared you on being the author of so masterly a work."

LISST, GABRILOVITSH, JOSEPHY, and scores of great pianists and teachers, have praised this distinctly original technical system in the strongest terms. This, perhaps, is the highest achievement in American musical educational work.

TOUCH AND TECHNIC

By DR. WILLIAM MASON

In Four Volumes	
VOLUME ONE—Two Finger Exercises.....	Price, \$1.00
(School of Touch)	
VOLUME TWO—Complete School of Scales.....	Price, \$1.00
(School of Brilliant Passages)	
VOLUME THREE—Complete School of Arpeggios.....	Price, \$1.00
(School of Musical Games)	
VOLUME FOUR—School of Octaves and Bravos.....	Price, \$1.00

THE SYSTEM REQUIRES NO SPECIAL TRAINING COURSE TO UNDERSTAND. IT IS SELF-EXPLANATORY.

Early in the piano pupil's career the beginning of daily practice should be instituted and no better system of practical guidance can be given than these four volumes. They contain the basis of artistic and technical success for the entire career of the pianist. Dr. Mason, who has trained hundreds of pupils on piano which he has written, has many of those who studied under Dr. Mason in turn have obtained great pedagogical prominence through the success of their pupils. *Touch and Technic* material has proved a great aid in these achievements.

Examination privileges on any volume cheerfully extended to established teachers

THEODORE PRESSER CO. Philadelphia, Pa.

VOICE
WILBUR ALONZA SKILES
Voice Specialist—Author—Teacher
(Contributor to *True Arena* and other magazines)
YOUR questions (written or by mail) answered FREE OF CHARGE.
NO CENTS. REASONABLE RATES for personal mail service. REFERENCE: *Writer Box 194, Lane and Skiles Sts., Freeport, Pa.*

HARMONY BY MAIL
A practical and thorough course of 40 lessons. Small monthly payments. Send for particulars. Music Teachers' Supply Co., 1511 Boone Street, St. Louis, Mo.

SCENERY TO RENT
FOR ALL OCCASIONS. Street Scenery, Backdrops, and other scenic material. *Address: 1511 Boone Street, St. Louis, Mo.*

"SINGING MADE EASY"
Write for free booklet
Eastern School of Voice Culture
Chambersburg, Penna.

TINDALE
Music Filing Cabinet
Needed by every Musician.
Music Studio, Library, School and Conservatory.
Will keep your music orderly, sent for list of most popular styles
TINDALE CABINET CO., 60-46 Lawrence St., Flushing, New York

VOICE
We build, strengthen the vocal organs—
We teach the student to sing with ease, with confidence, with power, with beauty, with grace, with style, with expression, with feeling, with understanding, with knowledge, with wisdom, with perfection. *PERFECT VOICE INSTITUTE, Studio 55-B, 1511 Boone Street, St. Louis, Mo.*

"Don't-Snore"
A small, simple device prevents snoring, snoring, snoring. 81. Satisfaction or money back. Circular free. D. P. TIZLEY CO., Washington, D. C.

Singing Maxims Of Giovanni Battista Lamperti

One of the greatest voice teachers of the last century

Until the head, mouth, throat and (in low register) chest seem full of palpable tone, the singing tone is inadequate.

Your performance will be as skillful as your plans for it.

You might as well be familiar with the

keys of the piano and not able to finger them, or to sense the sounds of your voice and how to produce and place them.

The ease with which tones are started and sustained, and the distinctness of pronunciation of words, are marks of the singer's control of his enormous powers.

Why should they not sing in English? The Mistersinger performance on the occasion of the Darmstadt jubilee proved the English language surprisingly qualified for Wagner diction.—Paul Bekker.

ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

Rhythm and Articulation

By Parvin Titus

ORGANISTS are sometimes accused of giving too much attention to shading and registration, in an effort to attract attention from their faults in playing. The organist who is based on one or both of two fundamental weaknesses: poor articulation and poor rhythm.

In order for an organist to secure good rhythm it is an excellent plan to begin the study of a new composition away from the keyboard, listening time in the proper tempo as if conducting a group of musicians in a performance. The piece should then be taken to the keyboard where technical problems may be solved. There the interpretation is planned in a general way, and the feeling of pulsation is established by counting and hearing a measure or two preliminary to playing the piece in time, with strong recurring accents. This feeling of recurring accent may be achieved by holding back at the beginning instead of rushing over them in constant flight, and at other times, the impression of accent may be produced by slightly shortening the chord or note preceding the bar-line, then going into the next measure in strict time. Accentuation by dynamic stress (stud-

den opening of swell pedals) should be used infrequently.

The two prevalent habits among students of hurrying measures containing few notes and retarding measures containing many notes to be overcome if it is remembered that rhythm is a regular recurrence of beats indicated in the time signature of the composition. Difficult passages containing many notes to a beat should be picked out and practiced slowly, subdividing the beats if necessary (one-and, two-and; or, better, through opening a large swell on left hand side of the instrument). The opening of the large swell on the right hand side will increase the power of the full organ to support the particular value. You might try the two Diapasons 8' and Flute 8' necessary to the organ. Your 4' and 2' stop should be used to activate lower, register. For heavy chorus work we suggest use of full organ, which in the past has been the organ. The opening of the large swell on the right hand side will increase the power of the full organ to support the particular value. You might try the two Diapasons 8' and Flute 8' necessary to the organ. Your 4' and 2' stop should be used to activate lower, register. For heavy chorus work we suggest use of full organ, which in the past has been the organ.

Articulation at the organ keyboard is a study in itself. But, briefly, the student will learn much by careful attention to attack and release of keys, the exact values of notes and rests, and to the clarity of voice leading. The organist should be able to play the "King of Instruments," these matters are of vital importance to the organist.

Whither Youth?

(Continued from Page 538)

hook-ups. Mrs. Robert H. Noyes, President, and Jacques Gershekovitch (a pupil of Rimsky-Korsakov, Glazunov, Tscherepnin and Nikisch), as conductor, deserve special recognition for their labors not only in building up this group but also in bringing the people of Portland to realize that such an orchestra for the young is a precious civic asset.

In April 1921 THE ETUDE launched a very flexible plan which might be adapted to the purposes of any school. It was known as "The Golden Hour," a daily or weekly period of from fifteen to sixty minutes to be devoted to character building and music. To-day this "Golden Hour" plan can be made of even far greater interest by mingling with the musical numbers, played and sung by the children, great masterpieces on famous radio programs as well as fine recordings. Files of THE ETUDE are to be found in most all good libraries and we suggest to teachers that they look up the issue for April 1921 and see how the plan given may be adjusted to their work. A large number of schools adopted "The Golden Hour" idea, and we have had many excellent reports of the work.

The school that contents itself with teaching only "reading," "rhythmic," and "rhythmic" is to be thought of as neglecting a responsibility so serious that even the State might be injured. Wherever music has been introduced and taught as a practical subject, particularly with fine choruses, orchestras and bands, careful observers have estimated that the effect upon the youth has been worth many times the cost.

Suppose we do spend one hundred million dollars in a character forming program in which music plays such a vital part to save the lives and the characters of ten million children and safeguard the State? That is only ten dollars a child. Is your son or your daughter, your brother or your sister, worth ten dollars? If you are convinced that ten dollars is not too high, speak your mind frankly and fearlessly when men and women, without experience or vision, try to cut the expense of music and education to an impractical minimum.

Let's get done with this stink of crime and racketeering which has settled upon our magnificent country. Hoover and his brave force are willing to gamble their lives, if need be, in trying to fight the crime ring. What are you giving up to prevent the creation of more criminals.

Q. We have in our church a read organ and the stops named on enclosed list. Which stops are not for solo work? Which names some books which have, organ?

A. The organ has two 8' Diapasons are the stops most available on your organ. Your 4' and 2' stop should be used to activate lower, register. For heavy chorus work we suggest use of full organ, which in the past has been the organ. The opening of the large swell on the right hand side will increase the power of the full organ to support the particular value. You might try the two Diapasons 8' and Flute 8' necessary to the organ. Your 4' and 2' stop should be used to activate lower, register. For heavy chorus work we suggest use of full organ, which in the past has been the organ.

Q. In small town churches it is customary for the organist to play the assistant or substitute organist? What proportion of the organist's salary goes to the substitute?

A. The matter of payment and choice of assistant organist is entirely local. The choice naturally is dependent on the approval of the church authorities, unless the organist is to leave the entire organ to the substitute. The organist should be able to play the "King of Instruments," these matters are of vital importance to the organist.

Q. What concerns music organ, pedal have been attached to piano? Are there any books which contain the construction of small pipe organs? What are the names of the books which contain the construction of small pipe organs? What are the names of the books which contain the construction of small pipe organs?

Q. Will you please a few available American books on modern electric pipe organs? Hope-Jones type of pipe organs and blue prints for Hope-Jones type of pipe organs and blue prints for Hope-Jones type of pipe organs?

Q. Felted in a set of stops on our two manual organ. Will you kindly suggest some for a choir of thirty? I am looking for a choir of thirty, I am looking for a choir of thirty, I am looking for a choir of thirty.

Q. Some of these stops are known by a second name, or Practical Name. Will you kindly suggest some for a choir of thirty? I am looking for a choir of thirty, I am looking for a choir of thirty, I am looking for a choir of thirty.

Q. During the summer months I vacation on an organ. I am looking for a choir of thirty, I am looking for a choir of thirty, I am looking for a choir of thirty.

Q. We have in our church a read organ and the stops named on enclosed list. Which stops are not for solo work? Which names some books which have, organ?

A. The organ has two 8' Diapasons are the stops most available on your organ. Your 4' and 2' stop should be used to activate lower, register. For heavy chorus work we suggest use of full organ, which in the past has been the organ. The opening of the large swell on the right hand side will increase the power of the full organ to support the particular value. You might try the two Diapasons 8' and Flute 8' necessary to the organ. Your 4' and 2' stop should be used to activate lower, register. For heavy chorus work we suggest use of full organ, which in the past has been the organ.

Q. In small town churches it is customary for the organist to play the assistant or substitute organist? What proportion of the organist's salary goes to the substitute?

A. The matter of payment and choice of assistant organist is entirely local. The choice naturally is dependent on the approval of the church authorities, unless the organist is to leave the entire organ to the substitute. The organist should be able to play the "King of Instruments," these matters are of vital importance to the organist.

Q. What concerns music organ, pedal have been attached to piano? Are there any books which contain the construction of small pipe organs? What are the names of the books which contain the construction of small pipe organs?

Q. Will you please a few available American books on modern electric pipe organs? Hope-Jones type of pipe organs and blue prints for Hope-Jones type of pipe organs and blue prints for Hope-Jones type of pipe organs?

Q. Felted in a set of stops on our two manual organ. Will you kindly suggest some for a choir of thirty? I am looking for a choir of thirty, I am looking for a choir of thirty, I am looking for a choir of thirty.

Q. Some of these stops are known by a second name, or Practical Name. Will you kindly suggest some for a choir of thirty? I am looking for a choir of thirty, I am looking for a choir of thirty, I am looking for a choir of thirty.

Q. During the summer months I vacation on an organ. I am looking for a choir of thirty, I am looking for a choir of thirty, I am looking for a choir of thirty.

EASY

You'll learn more quickly and easily to play a P-A-S. Tremolo, Chorus, and have such beautiful tone. The organist's guarantee. The organist's guarantee. The organist's guarantee.

See your music dealer or write for a free book. Mention instrument.

PA-AMERICAN BAND INST. & CASE CO. 904 N. 3rd St., Chicago, Ill.

FREE GUIDE TO NEW CHORDS

Send for on TEACHING THE PIANO a copy. Tells how to begin, the equipment needed, what quality to use, and gives a carefully sized list of 112 Chords. Send for on TEACHING THE PIANO a copy.

Victor Prater Co., 712 Chestnut St., Phila., Pa.

SCHOOLS—COLLEGES

SCHOOLS OF MUSIC. Graduate School. Potomac, Md.

CONVERSE COLLEGE. S. C. N. 11th St., Greenville, S. C.

CONSERVATORY OF MUSIC

Chas. F. Smith, Director. Potomac, Md.

NORTHWESTERN CONSERVATORY OF MUSIC, PHILA. Dr. H. L. Smith, Director. 11th St., Phila., Pa.

SHENANDOAH COLLEGE

Conservatory of Music. Shenandoah, Va.

Why Every Child Should Have A Musical Training

By Mrs. R. E. O'Brien

(One of the letters which just missed winning a prize in our recent contest under the above heading)

RECENT

newspaper cartoon concerning the modern youth, flippantly writing on his radio, with the boy of years past, practicing long and weary hours at the piano. Even the suggestion of the radio or any other invention displacing the need of musical training is absurd. Should writing no longer be taught because we have the typewriter, or arithmetic because of our calculators? We are old in the use of the memory; but music affords business and politics as Nicholas Longworth and Vice-President Davis, not only have been patrons of the art but also have proved themselves skilled musicians.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

School Music Collections

All clarinet and cornet parts for Bb instruments. Books published for saxophones.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

School Music Collections

All clarinet and cornet parts for Bb instruments. Books published for saxophones.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

EASY

You'll learn more quickly and easily to play a P-A-S. Tremolo, Chorus, and have such beautiful tone. The organist's guarantee. The organist's guarantee. The organist's guarantee.

See your music dealer or write for a free book. Mention instrument.

PA-AMERICAN BAND INST. & CASE CO. 904 N. 3rd St., Chicago, Ill.

FREE GUIDE TO NEW CHORDS

Send for on TEACHING THE PIANO a copy. Tells how to begin, the equipment needed, what quality to use, and gives a carefully sized list of 112 Chords. Send for on TEACHING THE PIANO a copy.

Victor Prater Co., 712 Chestnut St., Phila., Pa.

SCHOOLS—COLLEGES

SCHOOLS OF MUSIC. Graduate School. Potomac, Md.

CONVERSE COLLEGE. S. C. N. 11th St., Greenville, S. C.

CONSERVATORY OF MUSIC

Chas. F. Smith, Director. Potomac, Md.

NORTHWESTERN CONSERVATORY OF MUSIC, PHILA. Dr. H. L. Smith, Director. 11th St., Phila., Pa.

SHENANDOAH COLLEGE

Conservatory of Music. Shenandoah, Va.

Why Every Child Should Have A Musical Training

By Mrs. R. E. O'Brien

(One of the letters which just missed winning a prize in our recent contest under the above heading)

RECENT

newspaper cartoon concerning the modern youth, flippantly writing on his radio, with the boy of years past, practicing long and weary hours at the piano. Even the suggestion of the radio or any other invention displacing the need of musical training is absurd. Should writing no longer be taught because we have the typewriter, or arithmetic because of our calculators? We are old in the use of the memory; but music affords business and politics as Nicholas Longworth and Vice-President Davis, not only have been patrons of the art but also have proved themselves skilled musicians.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

School Music Collections

All clarinet and cornet parts for Bb instruments. Books published for saxophones.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

School Music Collections

All clarinet and cornet parts for Bb instruments. Books published for saxophones.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

EASY

You'll learn more quickly and easily to play a P-A-S. Tremolo, Chorus, and have such beautiful tone. The organist's guarantee. The organist's guarantee. The organist's guarantee.

See your music dealer or write for a free book. Mention instrument.

PA-AMERICAN BAND INST. & CASE CO. 904 N. 3rd St., Chicago, Ill.

FREE GUIDE TO NEW CHORDS

Send for on TEACHING THE PIANO a copy. Tells how to begin, the equipment needed, what quality to use, and gives a carefully sized list of 112 Chords. Send for on TEACHING THE PIANO a copy.

Victor Prater Co., 712 Chestnut St., Phila., Pa.

SCHOOLS—COLLEGES

SCHOOLS OF MUSIC. Graduate School. Potomac, Md.

CONVERSE COLLEGE. S. C. N. 11th St., Greenville, S. C.

CONSERVATORY OF MUSIC

Chas. F. Smith, Director. Potomac, Md.

NORTHWESTERN CONSERVATORY OF MUSIC, PHILA. Dr. H. L. Smith, Director. 11th St., Phila., Pa.

SHENANDOAH COLLEGE

Conservatory of Music. Shenandoah, Va.

Why Every Child Should Have A Musical Training

By Mrs. R. E. O'Brien

(One of the letters which just missed winning a prize in our recent contest under the above heading)

RECENT

newspaper cartoon concerning the modern youth, flippantly writing on his radio, with the boy of years past, practicing long and weary hours at the piano. Even the suggestion of the radio or any other invention displacing the need of musical training is absurd. Should writing no longer be taught because we have the typewriter, or arithmetic because of our calculators? We are old in the use of the memory; but music affords business and politics as Nicholas Longworth and Vice-President Davis, not only have been patrons of the art but also have proved themselves skilled musicians.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

School Music Collections

All clarinet and cornet parts for Bb instruments. Books published for saxophones.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

School Music Collections

All clarinet and cornet parts for Bb instruments. Books published for saxophones.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

EASY

You'll learn more quickly and easily to play a P-A-S. Tremolo, Chorus, and have such beautiful tone. The organist's guarantee. The organist's guarantee. The organist's guarantee.

See your music dealer or write for a free book. Mention instrument.

PA-AMERICAN BAND INST. & CASE CO. 904 N. 3rd St., Chicago, Ill.

FREE GUIDE TO NEW CHORDS

Send for on TEACHING THE PIANO a copy. Tells how to begin, the equipment needed, what quality to use, and gives a carefully sized list of 112 Chords. Send for on TEACHING THE PIANO a copy.

Victor Prater Co., 712 Chestnut St., Phila., Pa.

SCHOOLS—COLLEGES

SCHOOLS OF MUSIC. Graduate School. Potomac, Md.

CONVERSE COLLEGE. S. C. N. 11th St., Greenville, S. C.

CONSERVATORY OF MUSIC

Chas. F. Smith, Director. Potomac, Md.

NORTHWESTERN CONSERVATORY OF MUSIC, PHILA. Dr. H. L. Smith, Director. 11th St., Phila., Pa.

SHENANDOAH COLLEGE

Conservatory of Music. Shenandoah, Va.

Why Every Child Should Have A Musical Training

By Mrs. R. E. O'Brien

(One of the letters which just missed winning a prize in our recent contest under the above heading)

RECENT

newspaper cartoon concerning the modern youth, flippantly writing on his radio, with the boy of years past, practicing long and weary hours at the piano. Even the suggestion of the radio or any other invention displacing the need of musical training is absurd. Should writing no longer be taught because we have the typewriter, or arithmetic because of our calculators? We are old in the use of the memory; but music affords business and politics as Nicholas Longworth and Vice-President Davis, not only have been patrons of the art but also have proved themselves skilled musicians.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

School Music Collections

All clarinet and cornet parts for Bb instruments. Books published for saxophones.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.

School Music Collections

All clarinet and cornet parts for Bb instruments. Books published for saxophones.

PAAGANI PRESENTS

THE ACCORDIONIST'S EDUCATIONAL SERIES

Consisting of five pocket size hand books:

- The art of practicing and memorizing
- The art of transposing
- Arranging your programs—overcoming stage fright
- Repeating your programs
- Who's who in the accordion world

Send for Descriptive Circular 2335 E.

O. PAGANI & BRO., 289 Bleecker St., New York, N. Y.



nic

in this practice with string crossings at short intervals, at moderate pace, and with a delicacy rather than speed. The object is in cultivating correct carriage of the hand, the problem of string crossings is the value of this second exercise is the fact that it is much more effective in relieving the muscular strain imposed by continuous work in this manner than is the practice of the entire arm by putting the bow on the strings.

...ing few minutes of this should be spent in foundation work for the arm. There are many ways, but the most recommended—and the most neglected—is to apply the arm movement, already described, to the playing of long strokes. Done correctly this is the best advanced players which will give the highest degree of sensibility.

Round off this practice with string crossing for a few moments, at a moderate pace, aiming at delicacy rather than speed. The first exercise in cultivating correct carriage almost solves the problem of string crossing, and the value of this second exercise lies in the fact that it is much more desirable to ease the muscular strain imposed by the previous work in this manner than to relax suddenly the entire arm by putting down the bow.

The remaining few minutes of this short

primary system of foundation work for the bow may be spent in various ways, but that which is to be most recommended—and incidentally the most neglected—is to apply the slow bow arm movement, already described, to the playing of long strokes on the open strings. Done correctly this is an exercise for advanced players which will produce the very highest degree of sensitivity in the bow arm.

ness in the bow arm. Let the bow be drawn slowly, and try to avoid the slightest quavering effect at the heel or point of the bow. This method is by no means modern (Viotti taught it to none but his favorite pupils) but it is the true test of fine bow-carriage and has yet to be superseded. Here, then, is a system which will defi-

ly provide all the necessary foundation upon which fine bowing is built, and for mere ten minutes each day. With this foundation secure, the most difficult bowings are within easy access to all violinists. Without this foundation they will never be attained, and perfection of technic will forever dangle elusively before its seekers.

Quite apart from technic however, this

Here, then, is a system which will definitely provide all the necessary foundation upon which fine bowing is built, and in a mere ten minutes each day. With this foundation secure, the most difficult bowings are within easy access to all violinists. Without this foundation they will never be attained, and perfection of technic will forever dangle elusively before its seekers.

Quite apart from technic, however, this simple system is invaluable from a tonic

mere ten minutes each day. With this foundation secure, the most difficult bowings are within easy access to all violinists. Without this foundation they will never be attained, and perfection of technic will forever dangle elusively before its seekers. Quite apart from technic, however, this

they should be replaced. The D and G strings have a normal life of three to six months depending on the amount of playing which is done. The A string should be replaced every two or three months, and the E should be changed every month. Keep the nails trimmed so they do not cut into the strings. However, should the A string become frayed or the wrapping on the G or D become broken, the strings should be changed. A silk cloth should cover the violin in the case to keep extreme temperature changes from the instrument and this also will assist in prolonging the life of the strings. Well kept strings lend to well finished playing.

but the parent, if really interested and desirous of helping the child, usually resorts to a rule that bars his presence from the studio. After all is said and done, it is the parent who pays for the lessons. It is true that many teachers will send home a carefully graded report card and will probably indicate just what the next lesson is to be; but the actual contact with the parent is lacking; there is an absence of personal friendship and spirit of cooperation; and the child is more apt to have a poor lesson when alone with the teacher, than when playing for both teacher and parent.

teacher, than when playing for both teacher and parent.

Send for a copy "On Approval," City..... State.....

587

591



THE JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

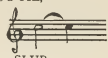
The Haunted House on Melody Hill

By Ilermia Harris Fraser

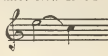
Companions

By Harriet B. Pennell

In music, two lines
That curve over the notes,
Are often, by children, confused;
The one is a TIE.



The other is a SLUR.
The difference? Now don't be amused.



It's a serious matter,
The TIE means to play.
Then I TOLD the tied notes their full time;
The SLUR, like two comas
In verses you read,
Makes a sentence of musical rhyme.

Tommy's Marble Game

By Mildred Tanner Pettit

"How was your lesson, son?" asked Tommy's mother, as he returned from his second lesson with the new teacher.
"Not so good," sighed Tommy. "I think I could have done all right if Miss Brown had let me play last, the way I practiced, but she had me play very slowly and kind of slow, and it was pretty terrible."
"Have you been doing everything she told you to do? You know a music teacher is a musical doctor, and you have to do everything and follow all the directions, if you want to grow strong in music," admonished his mother.

"Well," said Tommy, a bit ashamed, "the real trouble is this six-times-perfect method of practicing she wants me to do. It seems like a lot of trouble and I get all mixed up."
"That's easy. We'll make a game of it," answered his mother, thinking up a scheme while she spoke.

So when Tommy came in to practice later he noticed a small saucer at each end of the piano. The one at the right held six shiny marbles.

"Now," said his mother, "we are going to play marbles. The ones in this dish are mine and you are going to try to win them from me. Every time you play your piece perfectly, counting aloud, good rhythm and expression, you take one of my marbles. Every time you miss, back come all the marbles to me."

"Oh, this is going to be fun," exclaimed Tommy.

It was fun, and practice time was gone before they knew it. Tommy won four games that day, and ever so many during the week. When he went for his next lesson—well, you should have heard the improvement!

Terry Mellin glanced at the mantel clock. "It's a fine thing," he grumbled, "when a boy has to stay indoors all day, doing school homework and music!"
"Terry! Are you through practicing, already?" exclaimed his older sister, Leona. "You've only been at it three minutes."
"It's these dreadful melodic minors," groaned Terry. "A minute at them feels like weeks."

Leona tossed him his cap. "I know what the trouble is—you want to play ball with Sandy!"
"It's not that," flashed Terry, swinging around on the piano stool, "but we've made up our minds to explore the Haunted House!"

"Oh, you mustn't, Terry!" she cried. "If any of the fixtures are missing, you'll be blamed, and besides—" Leona hesitated. "Jane was picking flowers over there the other day, and she distinctly heard something!"

"Well, I'm not afraid!" Terry declared, as he heard outdoors. He rushed down the seaside street to call for his chum, but Sandy had forgotten his appointment, either purposely, or by accident.

"I'll explore the Haunted House, anyhow!" Terry decided, beginning to climb. The Haunted House stood out plainly against the mauve sky. It was old, dark, and three-storied, high above the road and the sea. As long as Terry could remember, the Haunted House had been there, in a perfect setting for myriads of happenings. As he climbed the rocky path, he shuddered, remembering the time he had peered in a cracked window, and had seen a high room full of dust and cobwebs.

"I'm not a ghost, son," the man replied, "I just moved into my home here, after being away for ten years. I was never really happy abroad. I kept thinking of Melody Hill—that was what we used to call this spot."

"Play that again, please!" Terry insisted. "I love to watch your left hand, it works so fast, and the way you keep slipping in those melodic minors. I never knew I've had such a time with them. I thought somebody made them up just to pester me!"

"So you dislike practicing, eh? Perhaps you have the wrong point of view. That is the whole thing, Sonny."
"I don't understand," said Terry, leaning against the piano.

"Look out of my window there! Does the sea look the same from your house down below, on the street?"

"Oh, no!" Terry murmured. "We don't see half as far as you do, and we don't have a view of the steamboats, and the..."

sounds like a piano, and I know there isn't any piano in Haunted House!"

Mustering up his fading courage, Terry dragged himself up the porch steps and peered in the front window. Then, he nearly fell backward with surprise. For Haunted House looked almost furnished. There were chairs, a table holding a lamp, pictures on the walls, and a tiny cottage piano, being played by a large, old man with white hair and a thin, kind face. All right, if the face had not been so gentle, Terry would never have shouted hoarsely, "Hello, Ghost! I'm not afraid, I'm not!"

"Of course, you aren't!" replied the man, swinging slightly on the piano stool, but continuing to play a tune that sounded like raindrops on leaves.

"That's the Raindrop Prelude," he said. "Now, I'm going to play the Fourth Rhapsody, by the same master, Chopin."

After a moment, Terry, who had slipped inside the room, and now stood beside the man, whispered, "That practicing sound just like Bob's piano! My, I wish I could play like that, Mr. Ghost!"

Romey was again at his dad's office waiting until his father would be free so that they could have their regular Saturday afternoon hike together. "I shall be ten minutes longer, Bob. Would you like to come with me? I am just going to give to a ten-minute pep and loyalty talk to our executives." Bob was thrilled, as all the heads of the departments were there. Dad said, "It is such a fine day, gentlemen, I will not keep you long. I find that some of the departments are slipping a little behind their scheduled quotas. I think it is because you are not firm enough in insisting on cooperation. I trust you men, and you in turn must make the men under you so loyal that each department will function 100%." I do not demand overwork, and do not expect underwork. I shall give you men three months' trial and if in that time you cannot get your departments up, then I will have to get somebody else to inspire the working force. Here is a slogan for you—'We are a cooperative, loyal house.'—Good night, and a happy week end."

"Yes, Dad," said Bob, "that was some talk you gave them. Did you ever speak to a music teacher that way?"

"No. Why do you ask?"
"Well, she has been getting after me a good deal, lately."

"Is that so?" I am glad to hear that she realizes her responsibilities. It is up to her to chart a profitable course, and to be as interesting as possible, and then it is up to you to follow it faithfully. Shall I give you and Miss Brown a three months' trial, too?"

"No indeed, Dad, that will not be necessary. She has already worked out a great program and I'm going to show results. But I will take your motto, though, and tell her about it. Here's to a cooperative and loyal music house!"

(Continued on next page)

Who Knows???

(Each correct answer counts ten points)

- In what opera is there a boat pulled by a swan?
- Who wrote this opera?
- How many sixty-fourth notes equal a dotted eighth?
- Where was Bach born?
- What was the nationality of Grieg?
- What composer's home was in Peterborough, New Hampshire?
- What is the meaning of *poco a poco ritardando*?
- From what country does the folk-song *Jim Thorough the Night* come?
- What was the greatest number of lines ever used in the staff?

(Answers on next page)

A Loyal House

By Gertrude Greenhalgh Walker

Romey was again at his dad's office waiting until his father would be free so that they could have their regular Saturday afternoon hike together. "I shall be ten minutes longer, Bob. Would you like to come with me? I am just going to give to a ten-minute pep and loyalty talk to our executives." Bob was thrilled, as all the heads of the departments were there. Dad said, "It is such a fine day, gentlemen, I will not keep you long. I find that some of the departments are slipping a little behind their scheduled quotas. I think it is because you are not firm enough in insisting on cooperation. I trust you men, and you in turn must make the men under you so loyal that each department will function 100%." I do not demand overwork, and do not expect underwork. I shall give you men three months' trial and if in that time you cannot get your departments up, then I will have to get somebody else to inspire the working force. Here is a slogan for you—'We are a cooperative, loyal house.'—Good night, and a happy week end."

"Yes, Dad," said Bob, "that was some talk you gave them. Did you ever speak to a music teacher that way?"

"No. Why do you ask?"
"Well, she has been getting after me a good deal, lately."

"Is that so?" I am glad to hear that she realizes her responsibilities. It is up to her to chart a profitable course, and to be as interesting as possible, and then it is up to you to follow it faithfully. Shall I give you and Miss Brown a three months' trial, too?"

"No indeed, Dad, that will not be necessary. She has already worked out a great program and I'm going to show results. But I will take your motto, though, and tell her about it. Here's to a cooperative and loyal music house!"

(Continued on next page)



Jimmy's Daily Check-Up Plan

By Gladys M. Stein

Carl and Jimmy were slowly walking home from school one afternoon when suddenly Carl remarked that he guessed he'd better hurry home and practice his piano lesson.

"I don't care much about practicing," he admitted, "but I like music too well to give up my piano lessons."
"I used to like the same way before I began my daily lesson check-up plan," said Jimmy, "but I really enjoy practicing."

"Daily Lesson Check-Up? Isn't that something new?" asked Carl.

"Yes, it is," Jimmy answered. "I got the idea from that college boy who lives next door to us. This boy," he explained, "is preparing to become a music supervisor, and as tomorrow he went to a conservatory for an intensive course in piano work. He took a lesson every day and after he came home he would say that those daily check-ups made a wonderful improvement in his playing."

"That's it," Jimmy continued. "I got the idea from that college boy who lives next door to us. This boy," he explained, "is preparing to become a music supervisor, and as tomorrow he went to a conservatory for an intensive course in piano work. He took a lesson every day and after he came home he would say that those daily check-ups made a wonderful improvement in his playing."

The Haunted House

(Continued)

Two colors aren't nearly as nice, color. Up here, it's just like a painting, purple and blue and orange."

"That's it!" the man exclaimed. "The higher up you are the better you see, the higher up you are on Melody Hill, the better you hear, it is not so?"

"I suppose so," nodded Terry, watching the ghostly hands as they swept in and out of the air, like waves rising and falling. "I'll have to get to the top of Melody Hill, before I can play like you, Dad."

The old man sighed, then he dropped his hands, his knees "Only one is never finished climbing, for it is a long, long trail, son, and it takes up and on, up the horizon mound. It goes the stout hearted to conquer the road to beautiful rhythm."

Terry retreated to the door. "I'm stout hearted," he declared, "or I wouldn't have come here. I think I'll go home now and fight the melodic minors."

The musician stood up, his eyes smiling. "Come and see me again," he urged. "Next time, bring your music and I shall show you some short cuts up Melody Hill."

"Thank you! I'll be glad to come!" Terry replied. Then he ran down the steep cliff, as fast as he had really seen the ghost of Haunted House. But of course, he wasn't afraid any more. He was merely anxious to begin another, longer climb, the climb up the hill of MUSIC, by the trail of GOOD PRACTICE.

Answers to Who Knows

- "Lohengrin"
- Richard Wagner.
- Teddy.
- Ermach, Germany.
- Norwegian.
- Edward Alexander MacDowell.
- Little by little slowing up.
- Wids.
- Eleven.
- Eight.

Question Box

Dear Editor: Please give me an explanation of the *da da da* in music.

B. H. (Age 11), Pennsylvania.

Yes, the *da da da* in music are symbols indicating pitch. The *da* is a note, and the *da da da* is a scale, or without the *da da da* you have no way of knowing what note you are playing. The *da da da* is a scale, or without the *da da da* you have no way of knowing what note you are playing. The *da da da* is a scale, or without the *da da da* you have no way of knowing what note you are playing.

"The *da da da* is a scale, or without the *da da da* you have no way of knowing what note you are playing. The *da da da* is a scale, or without the *da da da* you have no way of knowing what note you are playing. The *da da da* is a scale, or without the *da da da* you have no way of knowing what note you are playing."

(Continued on next page)

JUNIOR ETUDE (Continued)

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and nearest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years of age. Subject for story or essay this month "One's Year's Progress." Must contain not over one hundred and fifty words.

Competitors who do not comply with ALL of the following conditions will not be considered.

All contributions must bear name, age

and address of sender and be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before the eighth of September. Results of contest will appear in the December issue.

Put your name, age and class in which you are entering on upper left hand corner of paper, and put your address on upper right hand corner. If your contribution takes more than one sheet of paper do so on each sheet. Write on one side of the paper only.

Do not use typewriters and do not have any one copy your work for you.

When schools or clubs compete please have a preliminary contest first and send in only two contributions for each class.

Me and My Music

(Prize Winner)

To me music is a present. As a small child I was told in an orphan home where I stayed until I was five, that I never had any opportunity to learn or even hear any kind of music.

Five years ago my life changed entirely. Two most wonderful people adopted me, gave me a lovely home, education, and the best of all, culture. I have been playing in the school orchestra regularly ever since. For the first few months I have been playing in the school orchestra regularly ever since. For the first few months I have been playing in the school orchestra regularly ever since.

My only wish is that I will be able to play so well that I can say my thanks to an angel for the first time. People who present this music to me.

SELMA KOGAN (Age 12), Michigan.

Me and My Music

(Prize Winner)

Me and my music have great times together. If it were not for my music, I would feel lost, and my music is the best friend in the world to me. When I am sad and it helps to get me out of the mood. When I am doing my chores and no one is with me, I sing and whistle and it keeps me company. When I sit and read for a long time I get very tired. Then I like to play my trumpet. If I did not have my music, I am afraid I would be very lonely, with no one else around.

There are some people who say that music does not do them any good, but in later life these people find that their music has done every day. That is why it is our best friend and we do not do without it. I have seen from Victor BARKHAM (Age 13), Ohio.

Letter Box

Dear Junior Editor: I have taken Violoncello lessons for a couple of years and am playing quite different music. I love my instrument and of course I think it is the best solo and group instrument of all.

I have two sisters, one playing violin and the other the piano. Together we make a trio and have played in many engagements. I play in the school orchestra. Although the violin is my favorite, I am also taking saxophone lessons, so I can play in the school band. I have more violoncello articles in THE ETUDE.

From your friend, HARRIET HALL (Age 16), Maine.

NE—We regret that space does not permit printing Charlotte's picture which was enclosed in her letter.

Dear Junior Editor: I have taken Violoncello lessons for a couple of years and am playing quite different music. I love my instrument and of course I think it is the best solo and group instrument of all.

I have two sisters, one playing violin and the other the piano. Together we make a trio and have played in many engagements. I play in the school orchestra. Although the violin is my favorite, I am also taking saxophone lessons, so I can play in the school band. I have more violoncello articles in THE ETUDE.

From your friend, HARRIET HALL (Age 16), Maine.

HONORABLE MENTION FOR APRIL

ESSAYS:

Sarah Grantham, Edith Sax, Dorothy Christensen, James Washington, Mary Ruth Cook, Jean Holm, Mabel Nichols, Betty Parks, Jean Crummond, Ruth Rock, Lillian Selma Striler, Bertie Huffman, Dorothy Curran, John Lee, Natalie Sellmyer, Lillian Philpot, Aletha Fox, Charles Mellin, Louise Reever, Jack Chittenden, Ruth Sullivan, Irene Arsenault, Anna Marie Soback, Edwina Edwina Crummond, Bertie Wynn, Edwina Byrne, Laverne Glick, Evelyn Stevenson, Edith Appender, Geraldine Holm, Marjorie Batten.

JUNIORS OF BACOLOD, OCC. NEGROS, PHILIPPINE ISLANDS

Letters from Etude Friends

A Scrapbook for the Alert Student

To my friend: No matter what instrument a student studies, if he studies well, he will find a scrapbook a most profitable diversion in keeping a musical scrapbook. In nearly all the leading newspapers, he will find many items of special significance to his own particular studies. Much space is devoted to interesting facts in the lives of famous musicians; photographs; activities of the leading artists and composers; there are numerous reviews and concert programs; criticism; and so on. For instance, the Metropolitan newspaper carried generous write-ups on the recent death of Madame Marcella Sembrich, telling about her brilliant career, the details of her life, her husband, and her children. It is a pleasure to find such a few seconds of time to clip these important articles and insert them in a scrapbook. They are invaluable for reference and general knowledge.

JEROME L. BARNYER

Etude Jig-Saw Puzzles

To The Editor: I, a student, need and have, in his home life, no little about the famous puzzle that it has been my duty to supplement this side of the child's education. One interesting method of doing this is to acquire the beautifully colored Jig-Saw puzzles that music dealers use to decorate their store windows, and then cut them up into Jig-Saw puzzles. The youngsters love to put them together, and if the instructor will make a few careful remarks concerning them, the children will often learn the children to enjoy reading music history.

—ALBERTA STOVER

Good Articles Live

To The Editor: I have recently subscribed to THE ETUDE. I find that one article I have just read is worth a year's subscription. It is in an older issue, issued by a friend, and is called, "Singing at Three Score and Ten." It is an interview with the noted Welsh Tenor, Dan Haddad. My voice director, Mr. Haddad, personally, I feel that if the articles were published, it might be an incentive for other adults to begin the study of music and to be subscribers to THE ETUDE, which I think is an excellent magazine for music lovers.

—MRS. W. E. ROBERTS

When Should Piano Study Begin?

(Continued from Page 548)

such devices as are familiar to all diplomatic grown-ups. Forcing a child to continue to take lessons against his will, when in the Sensory Period, may develop in him a distaste for music that will persist throughout his entire life. Beethoven's love for music would have been lost early by childhood hot house forcing, had it not been that his genius survived it. But how many of our children have the genius of a Beethoven? The genius, speaking of the child who has special talent, or genius, for music; is not a need to die when he starts to commence lessons. If no one teaches him, he will learn by himself anyway. Nothing will stop him from satisfying that wonderful urge that nature has given him. It is long and time is fleeting, and the genius will need all the time there is, from cradle to grave, in which to develop the ideas surging within him.

IMPORTANT!

We are very sorry for an error in the set up of this ETUDE for August, when the lines of the first article were printed. The famous music teachers in track their own work, and it is a pity that the error was not caught before the ETUDE was sent to the printer. The error was corrected on page 524. They may be asked to page 480.

Good Humor in Music

(Continued from Page 540)

or communistic Russia, they are apt to become musically strabismic. One of the exceptions is George Gershwin. His song about his cousin in Milwaukee is remarkable, because the worse you sing it the better it sounds. "Foggy and Bess" is a really American opera, which proves that it is better to be a happy healthy vagabond than a sad and sickly college professor, while the duet between the sweethearts suggests that love is more ecstatic in many a southern hovel than in the most expensive pent house on Park Avenue. Ferdie Groce scores like an angel, when he takes, for trouble. The audience chorles with delight when the burro neighs in his "Grand Canyon Suite," a truly original piece of American music. Dennis Taylor, Carpenter, and a whole flock of less known but talented men will arise who will have the courage to follow the words of the poem all the way through, thus creating his own form as did Schubert, Schumann, Franz and Brahms; and then, if he is both simple and American, we may have some real American folk songs to rank along with those of Stephen Foster.

The Good Humored

ABOUT THREE THOUSAND years ago, David the greatest of Hebrew poets and musicians, wrote in one of his songs, "Blessed are the meek, for they shall inherit the earth." This is a most surprising statement, from the mouth of a king who kept his seat upon his throne and his head upon his shoulders only by continuously fighting with the tribes around

Musical Books Reviewed

The Metropolitan Opera

By LUTWIG KOLTER

The story of the Metropolitan Opera Company of New York City, since its inauguration in 1883, is told in this book. It is a story of the life of the opera in Europe, where it was the Royal or State opera. It has dominated the attention so long and so fully that even the remarkable work of Oscar Hammerstein in Chicago, where it was the first to be ranked with it. It has furnished operatic tradition and inspiration to the opera in America. The author of the first comprehensive work upon this subject is the first of the New York Sun and has had plentiful sources of information and references. The book is a valuable service in chronicling the great achievement of this famous company under the reigns of Abbot, Grand, D'Amico, Conzelmann, and Johnson, and their constellations of star singers and conductors.

The book is filled with interest and contains many incidents, historic, romantic and amusing. It makes a valuable permanent record of performances, casts, producers, librettos and other important information. In the appendix, thirty-four pages are devoted to a classification of the performances of the opera presented, from the early days of the company, when W. J. Henderson referred to the building as "The Palace Theatre," to the present opera was a sure "sell-out" to the present season, when the opera of Wagner, Verdi and Puccini have held first place. All in all, this is a book which all active music lovers will desire to possess. It is illustrated with eleven full page plates of important figures in the life of the great company.

Price: \$3.75. Publisher: Oxford University Press.

Liszt, Composer, and His Piano Works

By HENRY KATZ. P.R.O. New Little Book by Herbert Westbury, Ltd. This is a very interesting and useful book. It is not at all like the conventional Liszt book, which is a mere collection of facts. It is a book which is a very real and useful addition to the library of every music lover. It is a book which is a very real and useful addition to the library of every music lover. It is a book which is a very real and useful addition to the library of every music lover.

The Musical Handbook

By PERCY A. SCHOLLS. A small volume prepared to give in a condensed but very practical way just the sort of information which every music lover and concert goer desires. Six hundred of the most used musical terms are explained in a simple and clear manner. The book is so planned that any desired information may be located in the shortest possible time.

Price: \$2.50. Publisher: M. Witmark & Sons.

Children's Song Manual

A course in the fundamentals of musical notation and of singing, for children in the second year of school. The work is so planned as to enable the child to acquire a knowledge of the mysteries of the written notes of music and to sing with a clear and audible voice. Interwoven throughout the pages are many of the best songs of the world, which assist in coordinating the functions of the eye and ear in the mind.

Volume 1, Pages: 224, cloth bound. Price: \$1.50. Publisher: Catholic Education Press.

A Musical Companion

John Fekine has edited "A Musical Companion," which is issued as a guide to the understanding of music. It is a book which is a very real and useful addition to the library of every music lover. It is a book which is a very real and useful addition to the library of every music lover. It is a book which is a very real and useful addition to the library of every music lover.

Piano Teachers of To-Day are helping individuals of ALL AGES satisfy a craving for personal participation in Music.

EVERY PIANO TEACHER MAY KNOW THE SUITABLE FIRST INSTRUCTOR FOR THE PIANO BEGINNER OF ANY AGE THROUGH "PRESSER'S" WILLINGNESS TO SEND ANY OF THESE SUCCESSFUL WORKS FOR EXAMINATION.

LITTLE BEGINNERS UP TO AGE EIGHT

MUSIC PLAY FOR EVERY DAY

Complete—Price, \$1.25 Or in Four Parts—Price, Each Part, 40c
A captivating first instructor using game-like procedures. Filled with illustrations and charming melodious music. Appealing to juvenile imagination. Best for 5 to 8 yrs. There is a sequel book called Happy Days in Music Play.

Tunes for Tiny Tots—By John M. Williams—75c
Little beginning "Steps" for youngsters—By Lillie Asvrit Simmons—75c
Bilbro's Middle C Kindergarten Book—By Mathilde Bilbro—75c
A fine work by a favorite author.

FOR BEGINNERS IN AGES SEVEN TO TEN

BEGINNER'S BOOK (School for the Piano, Volume One)

By THEODORE PRESSER Price, \$1.00
The immensely popular "red book" for piano beginners. It is as simple as a "first reader." There are two following books—STUDENT'S BOOK and PLAYER'S BOOK.

Adventures in Music Land—By Ella Ketterer—\$1.00
This excellent instructor is by a gifted composer of easy, melodious piano pieces.
Story of Nanyanka—By John Mokreje—75c
A novelty for the younger students which weaves first lessons into an old Czech legend.

THE BEGINNERS OF TEN TO FOURTEEN

FIRST YEAR AT THE PIANO

Complete—Price, \$1.00 Or in Four Parts—Price, Each Part, 35c
This is one of the masterpieces in twentieth century first piano instruction material. It holds up interest always and achieves a satisfying speed of progress.

Standard Graded Course of Studies—Vol. I

By W. S. B. Mathews
This first volume (grade one) of this celebrated graded course makes a fine first instructor. It starts with both clefs and there is the advantage of its definite lead up into the second grade (Vol. 2) of this popular course of piano study.

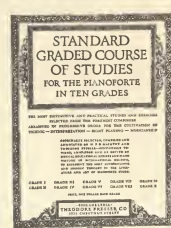
FOR THOSE OVER SIXTEEN AND UNDER SIXTY

GROWN-UP BEGINNER'S BOOK

By William M. Felton
In this day and age when every one seems to be staying young, the piano is coming in for a remarkable share of attention upon the part of those who want to play but just never had the chance to start studying when younger.
This new book stops all groping for suitable material to aid the grown-up piano beginner progress in satisfying playing ability. This book, step by step, gives a good music foundation as it carries along a clear exposition of what is being learned. Much attractive music is given. A keyboard chart comes with the book making it possible quickly to associate the notes on the staves with the keys on the piano.

Book of Piano Duets for Adult Beginners—\$1.00

This book provides 27 easy-to-play, but cleverly filled-out, melodious favorites.



THE STANDARD GRADED COURSE OF STUDIES FOR THE PIANO

Originally Compiled by W. S. B. Mathews
This is the original and most successful of all graded courses for the piano, gives in logical, progressive order the best materials for practical and successful instruction from the very beginnings to the highest degrees of virtuosity.

Materials Selected From Best Sources

For each stage in the student's progress, the works of the greatest piano pedagogs and recognized authorities were carefully examined, and only those selected for inclusion in this course that are best adapted for insuring as rapid progress as is consistent with thoroughness.

May Be Taken Up At Any Time

It is not necessary that the student start in the Standard Graded Course. Especially is this true with very young students for whom a number of valuable "play and work" methods are available. But thousands of teachers early lead their students into the Standard Graded Course and therefore any grade may be purchased separately since pupils at any grade of music may go from other works into this graded course.

These studies are interesting and stimulating throughout and, with a minimum of time and trouble, develop the best of musicianship and technique in the average pupil.

Grade One may be had with both clefs at the start (revised edition) or in the original edition using the treble clef approach.

THEODORE PRESSER CO.

1712-1714
CHESNUT
STREET
PHILADELPHIA,
PA.
World's Largest Stock
of Music of All Publishers

Ask for FREE Catalogs of Real Help to the Teacher of Piano Playing. Such a request will bring you graded and classified lists of studies and pieces along with thematic portions of a generous number of attractive piano teaching pieces.



"Everybody's Music" . . . an ambitious title for a radio program . . . especially a program devoted to music ordinarily considered above the grasp of the average listener. Yet the Sunday afternoon programs of the Columbia Symphony Orchestra . . . directed by Howard Barlow . . . have demonstrated that the music of the masters is in truth "Everybody's Music!" Tune-in this melodious hour of Beethoven, Wagner, Debussy and other musical immortals . . . and hear Henry M. Neely, radio's popular "Old Stager," chat about the music the orchestra is to play. Tune-in with Philco and High-Fidelity reception adds tremendously to your appreciation of Howard Barlow's superb interpretation of symphonic, operatic and choral music. Are you in the mood for more music on the same plane? Chamber music from Berlin . . . operatic arias from Rome . . . are at your command. Just tune where the stations are named on the 1937 Philco Spread-Band Dial.



The Philco Foreign Tuning System enables you to tune foreign stations by name! Berlin . . . London . . . Paris . . . Japan . . . and a host of other foreign stations are named, located and spread six times farther apart on the Philco Spread-Band Dial. And by automatically tuning the Philco High-Efficiency Aerial as you tune the set . . . the Philco Foreign Tuning System more than doubles the number of overseas stations you can get and enjoy. See the classified telephone directory for your Philco dealer. Buy, if you choose, on the Philco Commercial Credit Easy Payment Plan.

A MUSICAL INSTRUMENT OF QUALITY

PHILCO 116X DeLUXE*

Automatic Tuning of favorite American stations! Like dialing a telephone . . . but quicker and easier. One twirl of a dial tunes the stations you want with unflinching precision. True High-Fidelity Tone . . . with "boom" eliminated by Acoustic Clarifiers . . . and every note brought up to ear level by the famous Philco Inclined Sounding Board. Five Spread-Band Tuning Ranges cover all that's interesting in the air . . . at home and abroad . . . \$195 (Less aerial)

*Sold only with Philco High-Efficiency Aerial to insure greatest foreign reception.

PHILCO

A Musical Instrument of Quality

PHILCO REPLACEMENT TUBES IMPROVE THE PERFORMANCE OF ANY RADIO
SPECIFY A PHILCO FOR YOUR AUTOMOBILE

FIFTY-TWO MODELS \$20 to \$600